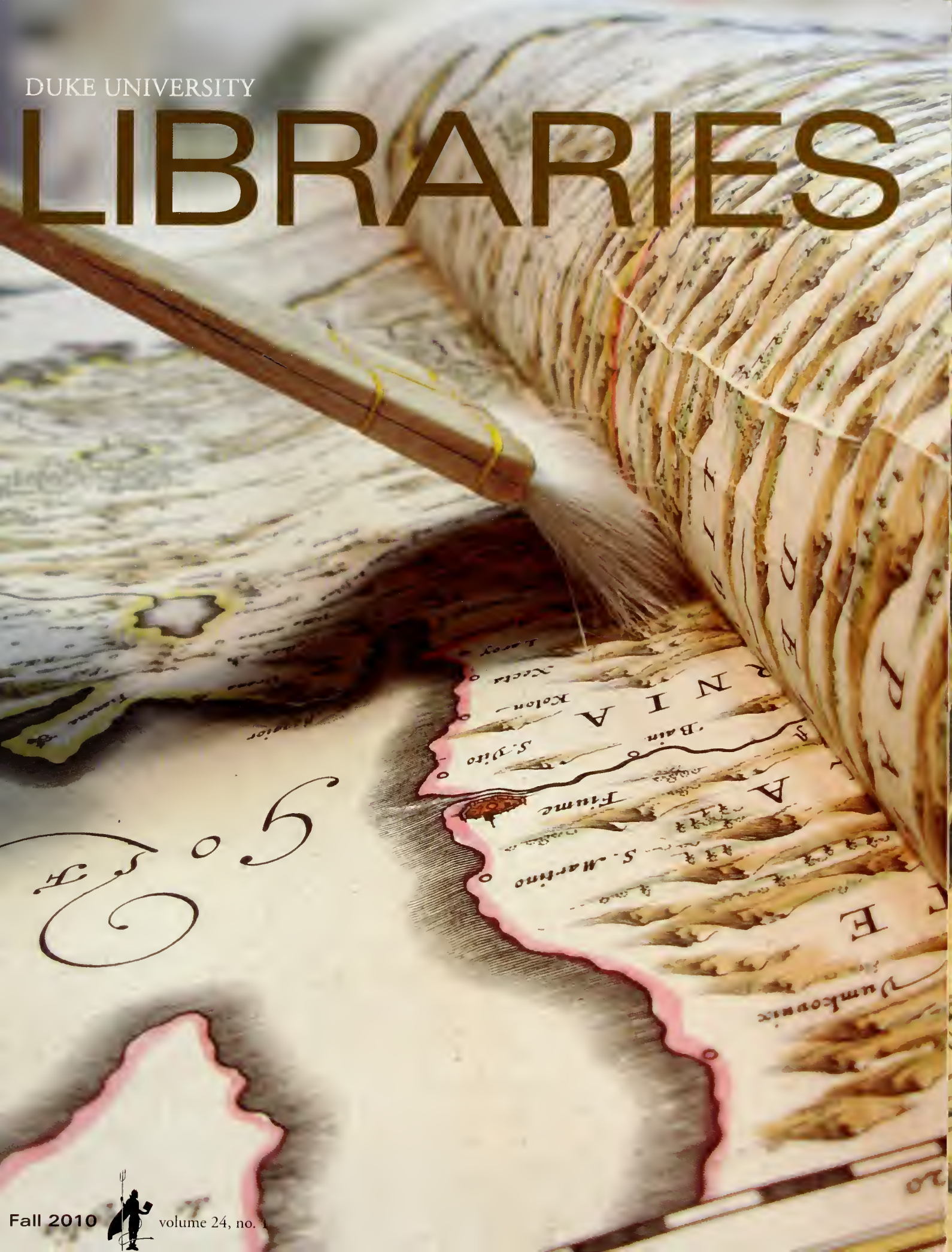


DUKE UNIVERSITY

# LIBRARIES



Fall 2010



volume 24, no. 1

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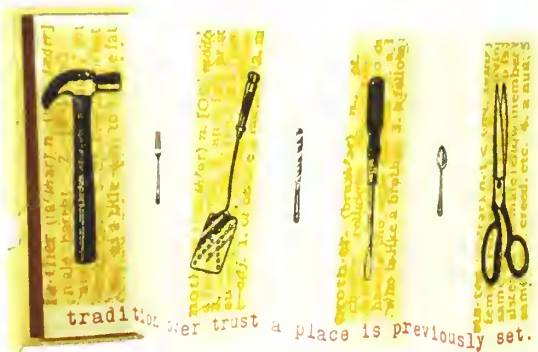
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# DUKE UNIVERSITY LIBRARIES



## **4** Notes

### **10** Notes from the Underground

Ten Years of Preservation, and Counting

### **16** Keeping Time

Introducing the New Director of the Rare Book, Manuscript, and Special Collections Library

### **20** The Earthquakes in Chile: A Visit on Day 100

Duke's University Librarian Reports on the Damage to Chilean Universities and Libraries

### **23** Meg's Picks

New and Noteworthy Books for the Business-Minded Reader

### **24** Postcard from Venice

Notes from a Study-Abroad Librarian

### **26** Keeping up with the Joneses

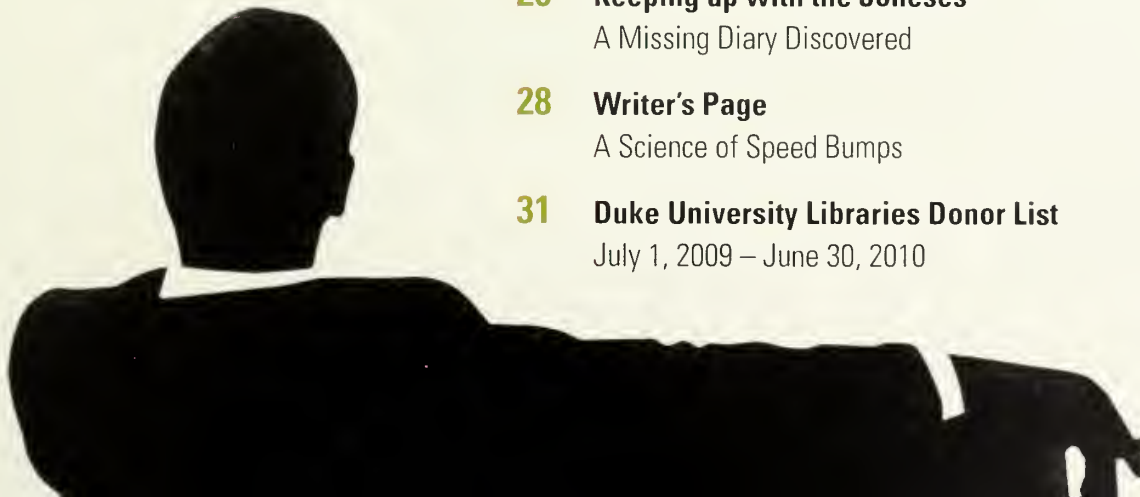
A Missing Diary Discovered

### **28** Writer's Page

A Science of Speed Bumps

### **31** Duke University Libraries Donor List

July 1, 2009 – June 30, 2010



# Notes



Catherine Michaelis, *Party Dress*, 2004



"Anatomy of the Head,"  
from George Bartisch,  
*Ophthalmodouleia*, 1583. Colored  
woodcut.



Doris Duke

# Exhibits

## Perkins Gallery

October/January

*Book + Art: Artists' Books from the Sallie Bingham Center for Women's History and Culture*

Work from the collections of the Sallie Bingham Center for Women's History and Culture, all based on the beloved form of the book. Artists' books combine traditional arts such as graphic design, printmaking, and bookbinding with the full spectrum of contemporary art practice and theory. The artists presented here have expanded upon the book form to investigate social inequities, subvert conventional forms, and explore the intersection of creativity and gender. The exhibit is part of a semester-long celebration of book arts in collaboration with UNC Libraries. For more information, visit the exhibit website at [library.duke.edu/exhibits/bookart](http://library.duke.edu/exhibits/bookart).

January/April

*Philanthropist, Environmentalist, Collector: Doris Duke and Her Estates*

Most biographies of Doris Duke have focused on her glamorous lifestyle, often overlooking her efforts to make a difference in the world. This exhibit reveals how she continued the family's quiet but innovative pattern of philanthropy, her drive to address environmental issues, her keen eye for art and design, her passion for preserving colonial-era houses, and her love of music.

April/July

*Animated Anatomies: The Human Body in Anatomical Texts from the 16th through 21st Centuries*

This exhibit features anatomy books with movable leaves which allow the viewer to participate in virtual autopsies, so to speak. Curated by Valeria Finucci, director of the Center for Medieval and Renaissance Studies, the exhibit will include books from the Duke University Libraries, the History of Medicine Collection from the Medical Center Library, and material from the private collection of Professor Maurizio Rippa-Bonati, historian of medicine at the University of Padua, who is generously sending artifacts from his remarkable (and truly unique) antiquarian collection. The exhibit will be divided between the Perkins Gallery and the Medical Center Library.

## Special Collections Gallery

January/May

*Al Margen: Photographs by Petra Barth*

A retrospective of Barth's wide-ranging work in the Caribbean and Latin America from 2004-2010.

The exhibit officially

opened at the 150th anniversary

celebration of the Organization of American States in Washington, D.C., in November 2010.

Barth's gelatin

silver prints offer a candid picture of the everyday life of people struggling to survive along the margins of society. The exhibition will be divided into two parts and mounted in the Jameson Gallery in the Friedl Building on Duke's East Campus and the Special Collections Gallery in Perkins Library on West Campus.



Petra Barth, "Calafate, Argentina, March 2010"

## Special Collections Biddle Rare Book Room Cases

October/January

*"To Keep the Future Worthy of the Past"*



This exhibit celebrates the centennial of William Preston Few's inauguration as President of Trinity College on November 9, 1910. Over the next three decades, he would cultivate the strong and growing liberal arts college into a major research university and help shape James B. Duke's transformative gift. Memorabilia from the inauguration as well as documents and images pertaining to the growth of Trinity into Duke University will be on display. For

more information, visit the exhibit website at [exhibits.library.duke.edu/show/few](http://exhibits.library.duke.edu/show/few).

## Preservation Department Cases

October/January

*Mastering Craft: Interpreting Historic Bookbindings*

This exhibit highlights work from the Triangle Research Libraries Network Master Bookbinders Group. The group consists of staff members from the conservation labs of UNC-Chapel Hill, NC State, and Duke University libraries. Its purpose is to research historic bookbindings to deepen our understanding of the history of the book, and to develop knowledge and skills that help inform daily conservation work.



On display outside of the Preservation Department, Perkins Library, Lower Level 1, Room 023.

## Traveling Exhibits

*"I Have No Right to Be Silent": The Human Rights Legacy of Rabbi Marshall T. Meyer*

Rabbi Marshall Meyer was an ordinary man whose extraordinary convictions, faith, and impetuous personality impelled him to become one of the most important human rights activists during Argentina's Dirty War (1976-1983). This exhibit not only commemorates Meyer's social activism and human rights work, but it also explores the making of an activist. Drawing on materials from Duke's Archive for Human Rights, the exhibit first travels to the headquarters of the Organization of American States in Washington, D.C. From there, it will go to New York City in January 2011. The exhibit is a co-project of the Archive for Human Rights at RBSMCL, the Duke Human Rights Center, and the Duke Center for Jewish Studies.

*Not Just Mad Men: Real Advertising Careers in the 1960s*

An exhibit inspired by the popularity of the AMC television series *Mad Men* highlights the real-life careers of 1960s advertising professionals. Drawing from materials from the John W. Hartman Center for Sales, Advertising & Marketing History, the exhibit traveled this fall to Miami International University of Art and Design. From there, it will go the Art Institute of Jacksonville and the Art Institute of Tampa. The exhibit originally debuted in Perkins Library in 2008.



Generally, the Special Collections and Perkins galleries are open Monday-Saturday, 9am-9pm, and 10am-9pm on Sunday. Visit [library.duke.edu/exhibits](http://library.duke.edu/exhibits) for more information or call (919) 684-3009 to confirm hours.

View the Libraries' exhibits online at [library.duke.edu/exhibits](http://library.duke.edu/exhibits).



# Notes

Aaron Wohlberg



## Dave Eggers Comes to Duke

Celebrated author, editor, publisher, and philanthropist Dave Eggers (left) talks with Special Collections conservator Erin Hammeke while getting a tour of the Verne and Tanya Roberts Conservation Lab. Eggers is the author of numerous award-winning books, including *Zeitoun*, *What Is the What*, and *A Heartbreaking Work of Staggering Genius*. He was on campus to deliver the Weaver Memorial Lecture on November 10. The lecture is hosted every other year by the Duke University Libraries in memory of William B. Weaver, T'72, a former member of the Library Advisory Board. The event was co-sponsored by the Duke Human Rights Center.



*Mad Men... &... Mad Women:  
The Party*

## Events



January 21  
*Rare Music in the  
Rare Book Room*  
"The Red Violin:  
Contextualizing  
Music in the  
Chinese Cultural  
Revolution,"

lecture and performance by Eric Zhou T'10. Sponsored by Duke University Libraries and the Duke Musical Instrument Collections. *Friday, January 21, 4pm, Perkins Library, Biddle Rare Book Room*

February 18

*Rare Music in the Rare Book Room*

"Voice/Flute," a lecture and performance by Karen Cook, director of the Collegium Musicum at Duke University. Sponsored by Duke University Libraries and the Duke Musical Instrument Collections. *Friday, February 18, 4pm, Perkins Library, Biddle Rare Book Room*

February 25

*Mad Men... &... Mad Women: The Party*

Save the date! The Duke Marketing Club and the Duke University Libraries present *Mad Men... &... Mad Women: The Party*. This event is free and open to all members of the Duke community. *Friday, February 25, 9pm, Perkins and Bostock Libraries and the von der Heyden Pavilion*

February 25, 26

*The Atelier @ Duke: The Idea of Archive—Producing and Performing Race*

In celebration of the fifteenth anniversary of the John Hope Franklin Research Center, the Duke University Libraries and the Office of the Provost present the inaugural Atelier @ Duke, a series of panel discussions on "The Idea of Archive—Producing and Performing Race." *Friday, February 25, 1pm-6pm. Saturday, February 26, 9am-12:15pm. Perkins Library, Gothic Reading Room*

Jen Hill

The 15th Anniversary Celebration of the  
John Hope Franklin Research Center

## Atelier@DUKE

### THE IDEA OF ARCHIVE — PRODUCING & PERFORMING RACE —

Friday and Saturday February 25<sup>th</sup> & 26<sup>th</sup>, 2011  
in the Gothic Reading Room, Perkins Library

**TEXT AND THE BODY POLITIC**

- ♦ MICHAEL HANCHARD (Johns Hopkins)
- ♦ VALERIE SMITH (Princeton)
- ♦ BORYS WIGMAN
- ♦ WANNEPMA LUBIANO, moderator

**REPRESENTING GLOBAL BLACKNESS**

- ♦ IAN BAUCOM
- ♦ FARAH JASMINE GRIFFIN (Columbia)
- ♦ CHARLIE PLOT
- ♦ DR. THOMAS (Penn)
- ♦ LES BARES, moderator

**INTELLECTUALS & ACTIVISM**

- ♦ JOANNE SBASTON (William & Mary)
- ♦ PAULA GIDDINGS (Smith College)
- ♦ EVELYN HIGGINBOTHAM (Harvard)
- ♦ TIM TESSIN
- ♦ WILLIAM H. CHAFF, moderator

**PRIVATE BODIES**

- ♦ HARRIET WASHINGTON
- ♦ CHASMINE ROYAL (Duke)
- ♦ ALONORA NELSON (Columbia)
- ♦ ANNIE IYERLY (Duke/USC CH)
- ♦ KARIA HOLLOWAY, moderator (Duke)

**MEDIA & POLITICS—CULTURE & IDENTITY**

- ♦ NIA MALIKA HENDERSON (The Washington Post)
- ♦ SUSANNAH MEADOWS (Newsweek)
- ♦ LINDA WILLIAMS (The Raleigh News & Observer)
- ♦ ORIN STARN
- ♦ MARE ANTHONY NEAL, moderator

**Invited Guest Panelists**

- ♦ Duke Alum
- ♦ Duke Faculty

DUKE UNIVERSITY  
LIBRARIES

See

[library.duke.edu](http://library.duke.edu)

for more library news.

## Dorothy Allison Papers Come to Duke

Brett Hall



A trove of papers documenting the career of award-winning author Dorothy Allison recently arrived at Duke University Libraries, where they will join the literary papers of such celebrated Southern writers as William Styron, Anne Tyler and Richard Bausch. Allison's papers were acquired by the Sallie

Bingham Center for Women's History and Culture, part of Duke's Rare Book, Manuscript, and Special Collections Library. The acquisition had been on the library's wish list for almost two decades.

Allison is the author of numerous books and short stories. Her first novel, *Bastard Out of Carolina*, was a finalist for the National Book Award and became an award-winning movie. Her second novel, *Cavedweller*, was a New York Times Notable Book of the Year, won the Lambda Literary Award for fiction, and was a finalist for the Lillian Smith Prize. It was also adapted for the stage and screen. Bingham Center and literary curatorial staff collaborated on the initial acquisition of nearly 60 boxes of Allison's papers, including drafts of her writings, extensive correspondence and research files, personal journals documenting her life and creative process, and more.

For Honor Marie who wrote the best  
Polemics I ever read, which immediately  
wrote poems women, which immediately  
me want to start writing  
stories.

c. Dorothy Allison 1978

Not Poem, Polemic

I carry the immediate memory of every woman I have ever met.  
I soak them up spongelike and never let them go--women I have loved  
and women I have screamed at, women so powerful they will not  
disappear, can not be <sup>erased</sup> ~~erased~~. They push cold fingers out from warm <sup>women I have</sup>  
folds, not quite hidden in my body. <sup>And my body is thick with the</sup> Any moment of clear insight is  
a moment of swallowing a woman whole. She cries into my sheets and  
my palms absorb her tears. Seven years later I sweat her essence into  
a cold room. Shadows. In bright light, I soak up shadows and in a dim  
light, looking closely, it can be seen that I reflect not one <sup>the girl</sup> ~~the girl~~ but multitudes;  
from the cousin who bled on my <sup>the girl</sup> ~~the girl~~ but multitudes; from the cousin who bled on my <sup>the girl</sup> ~~the girl~~  
suit to the old woman on the <sup>the girl</sup> ~~the girl~~ suit to the old woman on the <sup>the girl</sup> ~~the girl~~  
whispers... women so powerful they echo. Echoes resound in depths,  
crevices, gaps and corners. My <sup>the girl</sup> ~~the girl~~ has been a rough terrain and the  
echoes are numerous, the women too many to be held in detail. The  
women live in moments and sudden revelations of <sup>the girl</sup> ~~the girl~~ pushing out of my thickets,  
I am the lesbian, the woman who says I am. I am. Wordwitch.  
troublemaker, mystery-maiden, cold-eyed bitch and more. There are  
days when I don't come awake, when I carry dream and memory with me,  
open-eyed but without the language needed. The women want better words,  
not only mysteries but weapons, language of our own invention. I am  
a woman of language. I have made words my meat and  
I want to make milk to feed the many. It comes  
out strong in streams. For hardness what it hits the  
air, like the liquid thread of female spiders.  
Language. Poems. Stories. Words.

Andy Keck



## Documenting the Local Church

The Duke Divinity School Library is leading a statewide effort to gather the publications of churches and other religious bodies in North Carolina through a \$30,000 planning grant awarded by the State Library of North Carolina. The Religion in North Carolina Digital Collection, a joint project with the libraries at University of North Carolina-Chapel Hill and Wake Forest University, will include the histories of local religious bodies (individual churches, synagogues, etc.) as well as publications of larger North Carolina denominations or cooperative networks. The libraries plan to provide digital access and tools for searching across these significant works.

According to Andy Keck, associate director of the Divinity School Library and project manager, "Local church histories are often self-published for members of a congregation, yet they are indispensable for describing the development of a community, documenting involvement with other religious institutions and communities, illustrating struggles with broader societal events or issues, and illuminating particular religious disputes."

Nelda Webb



Libraries Honor Durden and Middlesworth Prize Winners

On October 22, the Libraries held a special reception honoring the winners of the Chester P. Middlesworth Award and the Robert F. Durden Prize. The Middlesworth Award and Durden Prize recognize Duke University students' excellence in research, analysis, and writing and their use of primary sources and rare materials held by the Rare Book, Manuscript, and Special Collections Library (Middlesworth Award) and the Libraries' general collections (Durden Prize). Each award carries a cash prize of \$1,000. Pictured here are Professor Ann Marie Rasmussen (left) and Hannah Craddock, recipient of the 2010 Middlesworth Award for best senior honors thesis.

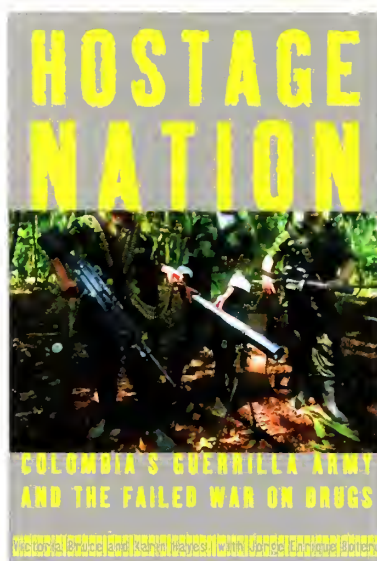
# Notes

## ***Hostage Nation* wins WOLA-Duke Book Award**

The Washington Office on Latin America (WOLA) and Duke University have selected *Hostage Nation: Colombia's Guerrilla Army and the Failed War on Drugs* (Knopf, 2010) as the winner of the third annual WOLA-Duke Book Award for Human Rights in Latin America.

The authors of the winning book—Victoria Bruce, Karin Hayes and Jorge Enrique Botero—were honored at a special reception in the Biddle Rare Book Room on December 7, where they were presented with a \$1,000 cash award.

WOLA, a human rights research and advocacy group established in 1974, and Duke University created the prize to honor the best current, non-fiction book published in English on human rights, democracy and social justice in contemporary Latin America. In addition to the Duke University Libraries' Archive for Human Rights, the Duke Human Rights Center and the Duke Center for Latin American and Caribbean Studies co-sponsor the award.



### **A Little Library Music**

A student string quartet performs at the entrance of Perkins Library as part of the Duke Arts Festival October 22-November 7. Throughout the festival, student artwork—including painting, photography, poetry, sculpture, performance, digital art, animation, music, and film—was on display throughout Duke's campus, including bus stops and other casual locations, in order to create an immersive arts experience for Duke students.

## **Daly Selected as “Emerging Leader”**

Emily Daly, Instruction and Outreach Librarian and Coordinator of Upper Level Instruction, has been selected by the American Library Association (ALA) as one of 83 Emerging Leaders for 2011. The Emerging Leaders program enables newer library workers from across the country to participate in problem-solving work groups, network with peers, gain an inside look into ALA structure, and have an opportunity to serve the profession in a leadership capacity. Participants must be under 35 years old or have fewer than five years of experience working in the library profession. Daly has worked for Duke University Libraries since August 2006. As Coordinator of Upper Level Instruction, she is responsible for developing innovative ways to make instructional materials and services available for upper level undergraduate and graduate students. As an ALA Emerging Leader, she will develop and work on a six-month professional project with two other program participants, the results of which will be presented at the American Library Association annual conference in New Orleans in summer 2011.



## **Harvey Picked to Be Visiting Program Officer**

The Association of Southeastern Research Libraries (ASERL) has selected Aisha Harvey, Head of Collection Development at Duke University's Perkins Library, to serve as the organization's first Visiting Program Officer. ASERL is the largest regional research library consortium in the United States. Harvey will lead the development of a cooperative print journal



retention program for ASERL member libraries. The program will seek out new ways of sharing the costs and effort of archiving little-used print journals among libraries in the consortium. Her work with ASERL will be a six-month assignment, starting in October. Harvey worked on designing and implementing a single-copy agreement between Duke University and other research libraries in the Research Triangle. According to Harvey, “ASERL is uniquely positioned to make sure future researchers in the region can inherit a thoughtfully designed print archive of our collective assets.”

# OPEN ACCESS

## Duke Joins Compact for Open Access to Scholarly Journals

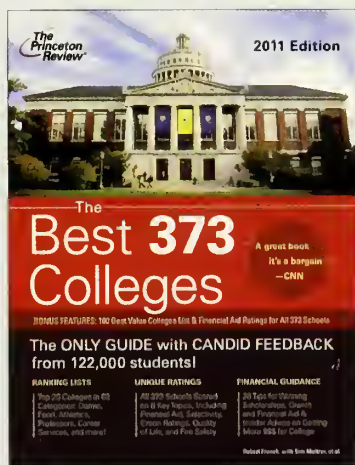
Duke University has joined a group of leading research institutions in signing a Compact for Open-Access Publishing Equity (COPE). The goal of the compact is to make it easier for researchers to publish their work in open-access scholarly journals, where it would be freely available online.

As part of its commitment to COPE, Duke has created a special fund to help pay for article processing fees associated with open-access publishing. COPE aims to encourage open access by supporting Duke authors who find such fees an obstacle to publication. The fund, which will be administered by the Libraries' Office of Scholarly Communications, is supported by the Duke University Libraries and the Office of the Provost.

According to Provost Peter Lange, the aims of COPE are in keeping with Duke's continued emphasis on knowledge in the service of society. "By establishing this fund, we hope to support the university's commitment to promoting openness as an important value in scholarship," Lange said. "Increased open access means more opportunities for the research of our faculty and researchers to reach a wide audience and have a meaningful impact on the world."

## We're **2!**

According to the Princeton Review, Duke University is home to one of the very best college libraries in the country (second only to Harvard). The Princeton Review, a college-preparatory company, asked students at 373 top colleges to rate their schools on dozens of topics (from professor quality to athletic facilities) and report on their campus experiences. The rankings are based on surveys of 122,000 undergraduates (an average of 325 per campus) during the 2009-10 academic year. The results are published in *The Best 373 Colleges: 2011 Edition* (Random House/Princeton Review).



## Longley Kicks Off Visiting Filmmaker Series

James Longley, documentary filmmaker and 2009 MacArthur Fellow, visited campus on October 29 to inaugurate the Barbaralee Diamonstein-Spielvogel Visiting Filmmaker Series. Longley joined Diamonstein-Spielvogel, the series' namesake, on stage at the Nasher Museum of

John D. & Catherine T. MacArthur Foundation



Art for a public conversation about his films and current projects. He is the director of several award-winning documentaries, including *Iraq in Fragments*, *Sari's Mother*, and *Gaza Strip*. The Diamonstein-Spielvogel Visiting Filmmaker Series features artists whose work addresses significant contemporary topics of social, political, economic, and cultural urgency. Filmmakers chosen to participate will have a recognized body of work and show promise of future contributions to documentary filmmaking.

## Libraries Acquire Papers of Direct Marketing Pioneer and His Agency

The John W. Hartman Center for Sales, Advertising & Marketing History has acquired the papers of direct marketing pioneer Lester Wunderman and will become the corporate archive of the global marketing firm he founded half a century ago. Lester Wunderman is the chairman emeritus and founder of Wunderman, one of the largest advertising, marketing, and consulting companies in the world. He is credited with pioneering a number of direct marketing concepts that are now firmly established practices of modern-day advertising—such as the toll-free 1-800 number, the credit card customer rewards program, and the tipped-in magazine subscription card. Even the term "direct marketing" is widely attributed to him. He was inducted in the Direct Marketing Hall of Fame in 1983. Now the papers of Lester Wunderman, along with those of the agency he founded in 1958, will be housed at the Hartman Center. It is the first significant collection documenting direct marketing to be given to the Hartman Center.

Wunderman





# Notes from the Underground:

Ten Years of Preservation, and Counting

## LIBRARY BOOKS DON'T ALWAYS AGE GRACEFULLY.

They get dropped, their covers nicked, their spines cracked, their pages penciled and stained. Paper is perishable. Even when handled gently, it can crumble on the shelf if it's too acidic or disintegrate if the roof springs a leak. The same goes for almost everything else libraries collect. Eventually every book, map, photo, and cherished manuscript in Duke's hallowed stacks will succumb to age, use, or chemical processes—not to mention every film, video, audio recording, and digital file.

Not to be all gloom and doom. In the library world, as in the real one, the best view is usually the long view. When your mission is to collect, organize, and preserve the world's knowledge and pass it on

**Tucked away in a secure nook below ground, the room is something of a cross between a chemistry lab and an artist's studio.**

the next generation, the long view isn't simply a matter of perspective. It's what guides almost everything librarians do.

Nowhere is that sense of perspective more evident than in the Libraries' Preservation Department. You could think of Preservation as the Libraries' longevity department. It's where torn pages are mended, outdated formats are reformatted, and long-range policies are crafted before library materials ever reach the hands of the people who use them, so that they can keep being used for a long, long time. The work of the Preservation staff encompasses a broad range of activities, from maintaining the Libraries' general collection to book and materials repair, user education, environmental monitoring, disaster preparedness and recovery, and even working with national organizations to figure out long-term solutions for storing and preserving the nation's common cultural resources.

Consider the Verne and Tanya Roberts Conservation Lab. The vast majority of people who walk into Perkins Library don't even know it's there, but the entire university benefits from what goes on inside. Tucked away in a secure nook below ground, the room is something of a cross between a chemistry lab and an artist's studio. Workbenches line the wall, where a team of conservators wield an array of special tools, from scalpels and bone folders to cast-iron



presses and board shears. Worn and damaged volumes lay before them like hospital patients, their guts in various stages of delicate surgery. The conservators perform a range of technical tasks, from the simple mending of torn pages to more complicated treatments like rebinding seventeenth-century atlases and halting the devastation of mold. It's intricate, time-consuming work, equal parts scientific know-how and time-honored craft.

In other parts of the library, similar activities are going on—only instead of surgery, think cryogenics. (But without the creepy factor.) The preservation of digital library resources is a massive undertaking which only promises to get bigger. With help from Preservation staff, some of the Libraries' most important documents are being digitally frozen in time, preserved in new formats that will, with luck, outlast the originals. Immense flatbed and overhead scanners, high-definition cameras, video decks and audio remastering equipment give new life (and new uses) to old and fragile materials. Some of the more hard-working scanners in Duke's Libraries can digitize hundreds of book pages an hour. The computer files they

crank out devour megabytes and gigabytes, piling up a truly massive amount of data. Accommodating such enormous files isn't just about putting the Libraries' computer systems to the test. It's another form of librarianship.

Welcome to the modern world of library preservation. In today's academic libraries, the work of preserving library materials is a highly specialized business. It combines art and science, old-fashioned tools and high-tech computers, tangible artifacts and intangible bits and bytes. Without it, some of our most valuable scholarly resources would be in a lot shabbier shape.

This year, the Duke University Libraries Preservation Department officially turned ten. The staff celebrated the occasion with an exhibit, a new blog, and a series of videos. In this issue of the magazine, we wanted to continue the celebration by highlighting the important work they do, and the dedicated people who do it. Their accomplishments, we think you'll agree, are as fascinating as they are vital to preserving our intellectual heritage. 

#### **PRESERVATION ON THE WEB:**

[library.duke.edu/about/depts/preservation](http://library.duke.edu/about/depts/preservation)

Go there and you can also find links to the Preservation's Facebook, Flickr, and Twitter pages.



## Meet the Staff

### **Winston Atkins, Preservation Officer**

Winston came to Duke ten years ago to start the Preservation Department. He oversees the Conservation Program as well as general preservation activities in the library. In addition to his role in planning and managing the Department, he has a strong interest in cooperative preservation projects and in the Libraries' initiatives to provide access to the digital resources it creates or receives for our future users. He is now working on a committee that is charged with developing a campus repository for digital materials.



### **Beth Doyle, Head of Conservation Services**

Beth has been at Duke Libraries for eight years. She ensures that the staff in the Verne and Tanya Roberts Conservation Lab has enough work and the supplies they need to work on the collections. She also spends time planning the future of Conservation Services in order to



make sure the collection is well cared for. Beth works closely with staff in the Digital Production Center and with the Exhibits Coordinator to ensure the safe reformatting and display of our collections. Her bench work tends to focus on creating custom enclosures for odd things found in the stacks, such as pink felt dragons or model airplanes. "There is nothing I can't make a box for, no matter its size or shape," Beth says. She also likes to work on flat paper materials such as maps and manuscript materials.

#### **Mary Yordy, Senior Conservation Technician**

Mary has worked in conservation for 10 years. Last fiscal year, Mary repaired 925 books and manuscripts from the collections and created over 2,000 protective enclosures. She is an avid bookmaker who has taught classes in bookmaking both in the library and the community.



#### **Erin Hammeke, Conservator for Special Collections**

Erin has worked in Conservation for three years. She has completed a large number of treatments in the Harold Jantz Collection of German Baroque Literature and German Americana, thanks in large part to a generous grant from Dr. Eleanore Jantz. "I love



working with this collection because it seems to have everything—both in terms of content (there are materials that pertain to history, travel, the occult, women's writings, and more) and in terms of different binding styles and material," says Erin.

Currently Erin is working on other books from the Rare Book, Manuscript, and Special Collections Library, including a volume of DeBry's account of the New World and six large Dutch atlases printed in the 1600s by Willem Janszoon Blaeu.



#### **Meg Brown, Conservator for Special Collections**

Meg has been a special collections conservator for Duke University Libraries for over five years. She is also the Libraries' Exhibits Coordinator and responsible for student exhibits and displays in Perkins Gallery. What she enjoys most about

conservation is "saving materials that are so fragile that patrons can't use them unless Conservation treats them."

Most of the materials Meg works on come from Research Services because they are difficult or impossible to handle safely. Our mission as a library is to put materials in the hands of users. "It's a great feeling to know that I have helped researchers by conserving library materials," says Meg.

# Lab Notes

## An Up-Close Look at Some Treatments from the Verne and Tanya Roberts Conservation Lab

### Spinal Exercises

This set of eighteenth-century French legal journals was in fairly good condition except that each volume had a broken or missing spine. Mary Yordy, Senior Conservation Technician, used this set to demonstrate the five steps taken to repair the volumes.



Left to right: First the old spine is carefully removed and, if possible, will be put back on the new binding. The old glue and spine liners are cleaned off, exposing the text block paper and sewing. New spine liners of Japanese tissue, cotton cloth and paper are attached. The old spine is re-adhered and any losses are filled with paper so that the new spine is smooth. Finally, Mary places a toned Japanese tissue over the new fills to make them less noticeable and to reinforce the outer joints.

Once complete, this set will go back to the Perkins stacks ready for the next patron to use.

### Theatrum Orbis Terrarum

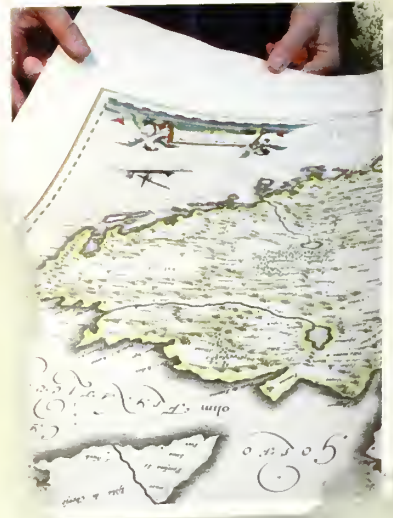
This six-volume world atlas was created and published between 1648 and 1655 by Willem Janszoon Blaeu and his son, Joan Blaeu, two of the finest mapmakers of the seventeenth century. These folio volumes are full of engraved maps and vignettes that were hand-colored with a strikingly vibrant palette. They are bound in gold-tooled stiff-board vellum bindings.

Erin Hammeke, Special Collections Conservator, noted that the atlases are in fairly good condition considering their age but

would still need several hours of work. Each atlas requires surface cleaning to remove dirt and debris from the covers and individual pages.

To do that, she uses soft brushes, special erasers, and a museum vacuum specifically made for gently cleaning fragile objects. Erin then mends

the tears with wheat starch paste and Japanese and Korean tissues. Finally, each volume will receive a custom-made enclosure to protect the book from wear and tear.



### Boxing the Blue Devil

This doll was donated to the Duke University Archives in honor of the retirement of Tom Harkins, who retired from the Archives this spring. It was purchased on campus in 1938. It is very fragile and the Archives asked us to create a custom box to protect it.

Beth Doyle, Head of Conservation Services, started by making an inner box to cushion the doll. The inner box is made with buffered corrugated board lined with polyester quilt batting and cotton fabric. Bolsters were made with lightweight plastic "air pillows" similar to those used in shipping books. These would keep the doll from rolling around in the box and sustaining more damage. A custom-fit drop-spine box was then created to house the inner box and doll.

Visit the Conservation Lab's "Boxing the Devil" set on Flickr to see more images from this project.



# Ten Tips for Ten Years

## Helpful Advice for Preserving Your Own Precious Collections from the Duke University Libraries Preservation Staff

Concerned about that fading quilt you inherited? Thinking about digitizing some old black-and-white photos? Here are tips from the Libraries' Preservation staff to help ensure that your family heirlooms and works of art are available for future generations to enjoy.

### Tip 1: Provide a Good Environment

Keep your materials in a stable environment. Avoid high temperature and humidity, water damage, mold, and mice and insect feasts. If you discover a problem, contact a professional conservator for advice immediately.

### Tip 2: Provide Proper Enclosures

Enclosures provide protection from light, dust and handling. Use an appropriate size—enclosures that are too small or too large may cause damage. Enclosures made of paper should have a pH between 7.0 and 8.5 and be lignin free, or they will become brittle. Plastic enclosures such as slide or page protectors should be made of polyester (trade names Mylar and Melinex), polypropylene, or polyethylene. If you can't determine what type of plastic it is, don't buy it. Avoid vinyl because it can accelerate deterioration of paper and photographs.

### Tip 3: Handle With Care

Do not eat or drink around collections. Wash and dry your hands, especially before handling photographs and textiles, which are very sensitive to body oils and dirt. Make sure you have a place to put it before taking it out. Don't pull books off shelves by their head caps, get fingerprints on your photos, and avoid paperclips and sticky notes. Handle with care. Handle with care. Handle with care.

### Tip 4: Display responsibly

Keep photographs and artwork away from light to avoid fading. Choose good framing materials. Choose a mat board with 7.0-8.5 pH, glass or Plexiglas glazing, and non-adhesive backing.

### Tip 5: Consider Using Copies or Facsimiles

Consider displaying a high-quality reproduction and safeguarding the original.

### Tip 6: Be Prepared For Disasters

Have a disaster plan for yourself and your most treasured stuff.

### Tip 7: Preserving Non-paper Collections

**Textiles:** Textiles are very sensitive to environmental and alkaline conditions, especially light and pollutants. Choose enclosures and wrapping materials that are pH neutral (pH of 7.0-7.5).

Cleaning should be undertaken very carefully and follow established conservation guidelines (read: consult a professional).

**Photographs and Home Movies:** Photos and film are very sensitive to the environment around them. If you have a choice, use pH neutral enclosures. Consider creating high-quality facsimiles and digitizing the originals.

**Digital objects:** Create backups often and in the most current formats. Multiple copies reduce the risk of total loss. Store your originals safely. Don't discard them!

### Tip 8: Access and Preservation Go Together

Provide who/what/where/when for photos and documents. Use a pencil to write on the back of photographs. Someday you'll be glad you took the time. Or digitize the image and add the information to the digital file.

Inspect items regularly for mold and insect damage.

Organize and identify items. Document your documents.

Describe valuables and take pictures of them, perhaps part of a home inventory or for insurance purposes.

### Tip 9: Be an Informed Consumer

There is a lot of misinformation out there when it comes to preservation and conservation instructions. Be an informed consumer when searching the web or watching television. There are some excellent online resources out there that offer solid advice, including:

**Library of Congress Preservation Directorate:** [loc.gov/preserv](http://loc.gov/preserv)

**Northeast Document Conservation Center:** [nedcc.org](http://nedcc.org)

**National Archives and Records Administration:** [archives.gov](http://archives.gov)

**Lyrasis:** [lyrasis.org](http://lyrasis.org)

**American Institute for Conservation:** [conservation-us.org](http://conservation-us.org)

### Tip 10: Leave the Repairs to the Professionals

Sure, you can tape book pages together or attempt a DIY book repair, but if your collection is valuable to you sentimentally or monetarily, it is best to consult a professional conservator. A good conservator will give you a range of options from an enclosure to full treatment and should be able to discuss with you, in plain English, what your choices are and how they will affect your material. Don't be afraid to ask questions!



# Keeping Time:

## Introducing the New Director of the Rare Book, Manuscript, and Special Collections Library

By Aaron Welborn

**B**y almost any definition, Phillis Wheatley's *Poems on Various Subjects, Religious and Moral* is an important book. Published in 1773, it is the first book authored by an African American—not to mention the first by a slave and only the third by an American woman. Duke University owns a precious first edition signed by the author herself.

On a recent afternoon, Naomi Nelson was explaining why this particular autographed copy is not only special, but truly one-of-a-kind. Nelson is the new director of Duke's Rare Book, Manuscript, and Special Collections Library—or RBMSCL for short. Her job is to oversee a trove of rare and unique scholarly treasures, from two-thousand-year-old papyri to digital files created yesterday, the primary stuff of research. It's a big job, but one that comes with frequent rewarding surprises, like getting to hold a fragile connection to history in your own hands.

Nelson pointed out that Wheatley wasn't the only person who signed this copy. The first few pages bear the inscriptions and bookplates of several previous owners, conveniently preserving a record of the volume's journey through time. According to an inscription, the poet herself gave this volume to Mary Shubrick Eveleigh, a wealthy Charlestonian who later married Edward Rutledge (the youngest signer of the Declaration of Independence, member of the first and second Continental Congresses, and Governor of South Carolina). From Rutledge's library, the book then goes to Charles Cotesworth Pinckney, who was Rutledge's law partner, a signer of the Constitution, and twice candidate for president. Finally, in the early twentieth century, it comes to Duke after a number of books from Pinckney's library, including this one, were put up for sale.

The inscriptions and bookplates in Duke's copy of Wheatley's *Poems* make it clear that her work was known among some of the most prominent families of the slaveholding South. "It's a wonderful example of how a particular copy of something can be significant," said Nelson. "There may be several digitized versions of Phillis Wheatley's *Poems* out there. But there's only one copy like this, only one that tells this story. And only we have it."

The story the book tells is not just a story about African American literature. It is also, in some ways, a story about the RBMSCL itself. "It's emblematic of where we've been as a library, and where we're going," Nelson said.

For many years, Duke has attracted scholars to its strong and extensive library holdings in American literature and southern history. But over the last few decades, the RBMSCL's collection strengths have broadened to include several new and related areas. These are embodied by the various research centers and archives within the RBMSCL, including the Sallie Bingham Center for Women's History and Culture; the John Hope Franklin Research Center, dedicated to African American history and thought; and the Archive for Human Rights.

Wheatley's book of poems could easily fall into any one of these categories, Nelson explained. It has something to say about American literature, southern history, women's culture, African American thought, and human rights, encompassing all of these themes and more. In this way, it exemplifies the very idea of interdisciplinary inquiry—much like the RBMSCL itself.

Naomi Nelson believes that studying the past opens our eyes to new possibilities in the future. She learned that as history major here at Duke. Originally from Delaware, she migrated south for college after she was struck by the beauty and vitality of Duke's campus. "Duke's focus was on the future. From the laboratory to the library to the stadium, everyone was striving for excellence," she said. "It was a place where things were happening. After my first visit, I knew this was where I wanted to be." Faculty in the history and women's studies departments introduced her to new ways of seeing the past and present. She remembers being particularly inspired by professors Tom Robisheaux, Jean O'Barr, Bill Chafe, Elizabeth Clark, and Sydney Nathans.

Naturally, she spent a lot of time in the library back then, too. In fact, it was because of an experience at Duke that Nelson became interested in libraries as a career. After a semester researching southern history in special collections for a class

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paper, she volunteered to work in the University Archives, because "I wanted to learn more about the stories carefully preserved in all those boxes." Later, a few years out of school and working in finance for General Electric, those stimulating days in the archives came back to her.

One day she called University Archivist Bill King, for whom she had worked as a Duke student, and asked him, "How does one become an archivist?" King referred her to a colleague at Emory, who advised her to get a graduate degree in either history or library science. So Nelson got both, picking up a library degree from the University of Pittsburgh and a Ph.D. in history from Emory.

While at Emory, she went to work for the Manuscript, Archives, and Rare Book Library. There she spent the next 19 years and held a range of positions. She was originally hired to curate the papers of U.S. Senator Sam Nunn. Later she became the Library's first digital archivist, then curator of southern history, then head of Research Services, then associate director, and finally interim director, a position she held before coming to Duke.

Now that Nelson has returned to her alma mater, she is excited to be a part of a pivotal moment in RBMSCL's history. "Information technology has changed the way that we work and live. Students and researchers expect remote access and want to collaborate in virtual spaces. We are working to provide robust digital access to materials spanning eleven centuries of recorded history. At the same time, we are grappling with how best to document this electronic age of email, Facebook, and the cloud. We will continue to be experts in preserving the printed word, but we will also become experts in preserving bits and bytes."

Nelson is also energized by RBMSCL's special character. Duke's special collections were founded by Trinity College faculty 1890s to support undergraduate research. That educational mission continues today, with over 100 classes using the collections each year. The materials challenge student assumptions, raise new questions, and provide an opportunity for students to discover something no one else had noticed.

One of Nelson's goals is for every Duke student to leave the university with a memory of having

seen or learned something extraordinary in the RBMSCL. Whether it's a Greek manuscript from the first millennium, a variant edition of Walt Whitman's *Leaves of Grass*, the first issue of *Superman*, a selection of feminist zines, records from Marshall Meyer's work with political prisoners in Argentina, or films from the Full Frame Documentary Film Festival, there is something here to inspire everyone.

"People at Duke are proud of this university for a number of reasons—its gothic architecture, its hospital, its basketball team. RBMSCL is another of Duke's treasures," Nelson said. "We want people to feel proud of this library, and to think about us when they think about Duke."

In a few years, they may have even more to be proud of. The part of Perkins Library that houses the RBMSCL is slated to be completely renovated, completing a multi-year library renovation project that began with the construction of Bostock Library and the von der Heyden Pavilion five years ago. The completion of the "Cornerstone Phase" of the Perkins Project—so called because the cornerstone of the University appears on the façade of the 1928 library building—will transform the research, instruction, storage, and exhibition capabilities of the RBMSCL. The planned upgrades will be dramatic, but they are also badly needed.

"The difference between the library of 1928 and the library of today is dramatic," said Nelson. "This building hasn't had a major renovation in a long time. It wasn't really designed for the kind of research students and scholars do today. Nor was it set up to properly care for the variety of media we now collect. The renovation will allow us to have an appropriately controlled environment for our collections. It will also provide more instructional space, better environments for exhibitions and programs, and more support for technology." All of which means that Phillis Wheatley's *Poems* will get a new home, one that will insure that future generations of undergraduates will be able to explore the stories that it tells. 



Aaron Welborn is the director  
of communications for Duke  
University Libraries

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## Moving Beyond Paper

When she's not engaged in the tangible world of traditional special collections, Naomi Nelson is working with colleagues around the world to develop strategies to preserve and share the seemingly intangible digital world.

"What fascinates me," said Nelson, "is that born-digital files are not fixed in the way a printed page is. The file we see is the result of the interaction of the hardware, operating system, software and file type used to render it. Changing any one of those elements can change what we see."

Such changes might be small, such as substituting one font for another, or quite dramatic, such as eliminating interactive features. "Born-digital records demand that we determine which characteristics are the most important for a given set of records so that we make sure that those essential characteristics are preserved," Nelson said.

This is a pressing issue in the library world. According to Nelson, where once the printed page was the authoritative record, now we increasingly view the digital file as the "real thing."

"How many of us print our vacation photos anymore?" she asked. "Or print all of the emails we think are important? It's much easier to keep our records organized in digital format, whether in a directory structure or using a service like Snapfish. And it's so much simpler to share our information through digital means."

Contemporary collections of "papers" often include disks, CDs, tapes, and sometimes entire computers along with more traditional papers, letters, and physical artifacts. Increasingly, many authors don't write anything by hand anymore. They type, save, and (alas!) delete. What's an archivist to do?

That's a question Nelson is trying to answer. This summer, she co-taught a class on "Born-Digital Materials: Theory and Practice" at the University of Virginia's Rare Book School, an independent institute that offers classes on the history of books and printing. Her co-teacher was Matthew Kirschenbaum, associate professor of English at the University of Maryland and associate director of the Maryland Institute for Technology in the Humanities.

Although libraries have long managed collections containing diverse formats, digital records add some new wrinkles. For example, how do we define "the original" for identical files that exist in multiple locations? Should archivists recover deleted files or crack passwords? And who should archive the web? "These are the questions we grapple with," Nelson explained. "Our digital files are part of our cultural heritage, too, and we need to find a systematic way of dealing with them, just as we've developed systems for dealing with books, manuscripts, photographs, and other media."

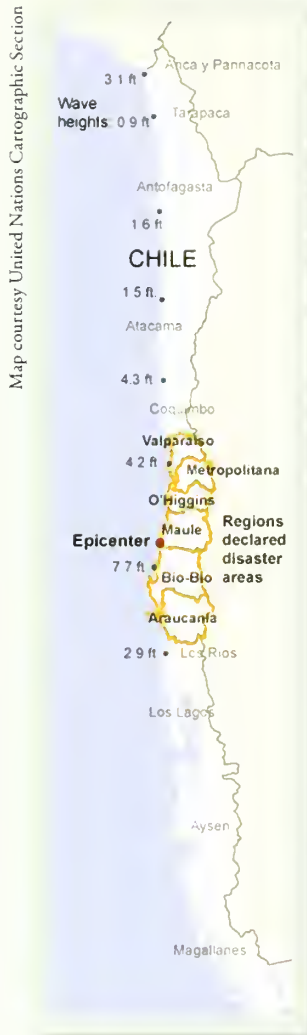
This cutting-edge research is being applied here at Duke. "A few institutions are leading the way in this area," said Nelson. "We have the potential to be one of them."

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# The Earthquakes in Chile: A Visit on Day 100

Duke's University Librarian Reports on the Damage to Chilean Universities and Libraries

By Deborah Jakubs



On February 27, 2010, a massive, 8.8-magnitude earthquake rocked Chile. It lasted a very long 90 seconds, and although it occurred off the coast of the Maule region, south of the capital Santiago, the quake was felt strongly across six regions of the country. Tremors were reported as far north as Ica in southern Peru and in several cities across the Andes in Argentina. Tsunami warnings were issued in dozens of countries, and giant waves devastated several Chilean coastal towns. It was the strongest earthquake in Chile since the 9.5-magnitude temblor that shook Valdivia in 1960, and it was estimated to be several hundred times more forceful than the 7.0 earthquake that devastated Haiti in January 2010. Over a hundred aftershocks, many of a magnitude greater than 6, struck the country in the months that followed. Damage estimates exceeded \$100 billion.

Miraculously, although still tragically, the quake took only 521 lives, remarkably low for an event of such force and scope. Chile lies on a fault zone and earthquakes are not uncommon or unexpected. Indeed, Chilean building codes and construction methods were partly responsible for the low loss of life. Still, many people suffered injuries, and damage to buildings was widespread, including hospitals, museums, Santiago's international airport, universities, and libraries.

On June 7, 100 days after the earthquake, I was in Chile with a delegation to assess the damage to universities and their libraries. Although many of Chile's 59 universities suffered some degree of damage, estimated at \$100 million, our charge was to focus on the four located nearest the epicenter: the Universidad de Concepción, the Universidad del Bío-Bío, the Universidad de Talca, and the Universidad Católica del Maule. Our delegation, which was sponsored by the U.S. State Department and the American Council on Education, consisted of nine members, representing a wide variety of higher education expertise including libraries, nursing, energy, engineering, computing infrastructure, and forestry. Our skills and experiences were very complementary and we learned a great deal from each other during our intensive four-day visit.

Santiago was our home base. On our first day, we met with the U.S. ambassador to Chile, representatives of higher education organizations and the Council of Rectors of Chilean Universities, and we were briefed on the earthquake by the director of the Chilean Seismological Service. On day two, we flew to Concepción (about 200 miles south of Santiago) and visited the Center for Oceanographic Research in Dichato. What had been a lovely seaside town with houses, restaurants, and a research facility was nearly completely razed by a series of four tsunamis in the wake of the earthquake. Eighty percent of the town was destroyed. Houses had been dragged out to sea by the force of the waves, and boats were thrown about as if they were toys, many landing incongruously high up on dry land.

At the Universidad de Concepción itself, the library did not suffer significant damages. But the Chemistry building was gutted by a fire when the quake caused volatile lab chemicals to ignite. Our hosts in Dichato and Concepción arranged meetings with groups of faculty and administrators, as well as tours, so we could see for ourselves the extent of the damage. At the Universidad del Bío-Bío, we witnessed



# The Earthquakes in Chile

the structural impact on several campus buildings. But the main effect on the library at Bío-Bío was indirect: money set aside for new furniture and shelving had to be diverted to other, more immediate uses instead.

The situation was worse at the Universidad de Talca and the Universidad Católica del Maule. The libraries at both institutions, along with other academic buildings, suffered extensive damages and remain closed for an indeterminate period. The collections have largely been put into storage or transferred to temporary quarters, leaving faculty and students with woefully inadequate access to the resources they need for their teaching and learning. Talca's striking library building of glass and brick is now a shell with many broken windows and a view of the sky from inside. In both cases, rebuilding must await adequate funding, and the libraries will be queued up with classroom needs and other campus reconstruction.

How can we help? The most immediate need at these universities is access to e-journals and e-books. Duke's librarians—including Nancy Gibbs, the head of Acquisitions, and Holly Ackerman, librarian for Latin America and Iberia—have talked with publishers and vendors to try to convince them to provide the affected Chilean universities with free access to e-books and e-journals. I have been looking into establishing short-term library staff exchanges between members of the Triangle Research Libraries Network (Duke, UNC-Chapel Hill, NC State, and NC Central) and partner libraries in Chile, as well as possible visits from the directors of the four libraries I visited. Holly has made strong petitions for assistance to the Seminar on the Acquisition of Latin American Library Materials and the Latin American Studies Association. And we have been coordinating our efforts with those of the American Library Association.

Looking back on that post-earthquake visit to Chile, I was most impressed by the resilience and optimism of the Chileans. A huge earthquake had killed or injured many people, crumpled buildings, closed the airport, cut off highways, disrupted the work of the universities and the schooling of thousands of children. And yet the country was focused not on the tragedy, but on rebuilding. Similarly, the recent crisis of the trapped Chilean miners, a lengthy and agonizing ordeal, has demonstrated to

the world that same determination and positive attitude, even in the face of devastation and uncertainty. It is one of many reasons why I will be going back. 



*Deborah Jakubs is the Rita DiGiallonardo Holloway University Librarian & Vice Provost for Library Affairs*



## ***Members of the United States Higher Education Delegation to Chile***

Eduardo Padrón, President, Miami Dade College (Head)

Gretchen Bataille, Former President, University of North Texas

James Burchfield, Interim Dean and Professor, College of Forestry and Conservation, University of Montana

Tully Cornick, Executive Director, Higher Education for Development

Jeanne-Marie Duval, Deputy Executive Director, Higher Education for Development

Deborah Jakubs, University Librarian and Vice Provost for Library Affairs, Duke University

Charles McMahon, Vice President of Information Technology, Tulane University

Juan Ontiveros, Executive Director of Utilities and Energy Management, University of Texas at Austin

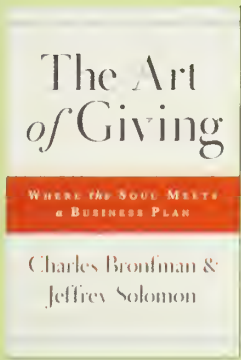
Nilda Peragallo, Dean and Professor, School of Nursing and Health Studies, University of Miami

# Meg's Picks

## New and Noteworthy Books for the Business-Minded Reader

Reviewed by Meg Trauner, Director of Ford Library at Duke's Fuqua School of Business

To read more of Meg's Picks, or to find out what's going on the Ford Library, follow the Ford Library blog at [blogs.fuqua.duke.edu/fordlibrary](http://blogs.fuqua.duke.edu/fordlibrary).



*The Art Of Giving: Where the Soul Meets a Business Plan*

By Charles Bronfman & Jeffrey Solomon

(Jossey-Bass, 2010)

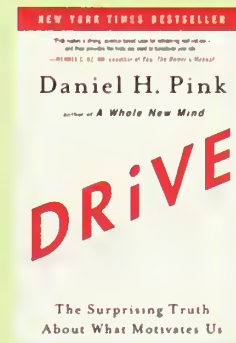
In the new philanthropy, donors seek to make a difference. They give purposefully, think strategically and monitor the results. Giving is a deeply personal process, but it's also a business. This comprehensive guide to charitable giving shows nonprofits how to communicate with donors to help them make meaningful choices with their gifts. It also helps donors decide what types of gifts to give, how to structure their donations, and how to manage tax issues.

*Drive: The Surprising Truth About What Motivates Us*

By Daniel H. Pink

(Riverhead Books, 2009)

In his new book, Daniel Pink argues that the incentive plans used by most organizations don't work. Even worse, there is scientific evidence that money acts as a de-motivator. The most effective reward, it turns out, is intrinsic—performance of the task itself. Pink describes successful people as hard-working and persistent. They possess an internal desire to control their lives, learn about their world, and accomplish something that endures. In the final pages is a chapter summary, a cocktail party summary, plus a Twitter summary: “Carrots & sticks are so last century.”



*Priceless: The Myth of Fair Value (And How to Take Advantage of It)*

By William Poundstone

(Hill & Wang, 2010)

Most people are unable to estimate fair prices accurately. More than just a number, price is dependent on context, and any given price can seem like a bargain or a rip-off, depending on how it's framed. Poundstone delves into the psychology of pricing. He describes experiments by well-known psychology researchers (including Fuqua faculty member and behavioral economist Dan Ariely) and explains a variety of pricing tricks, some of which are centuries old. He also offers practical suggestions to use in price negotiations—such as threatening to walk away from the table rather than agreeing to an unacceptable starting point.

*Spent: Sex, Evolution, and Consumer Behavior*

By Geoffrey Miller

(Viking, 2009)

Why do Americans work long and hard to buy status products, when the pleasures they bring are so short-lived? Human evolution offers some answers. Evolutionary psychologist Geoffrey Miller explains that humans evolved in small social groups in which image and status were important for attracting mates and rearing children. Modern humans still advertise their ability to survive and reproduce, unconsciously using status products to display their biological fitness to one another. Miller also discusses the engine of consumer capitalism—marketing—and how it creates psychological links between products and the possible status and sexual payoffs that may result from buying and displaying them. The book is well written and full of challenging insights and numerous examples.



# Postcard from Venice:

Notes from a Librarian

BY CATHERINE SHREVE



In recent years, librarians have taken a cue from news reporters and discussed the value of “embedded librarians” to support academic departments. This summer, I had the unique opportunity to put the concept into practice.

I had the privilege of assisting Professor Ken Rogerson’s new course, “The Art of Politics and the Politics of the Arts.” The four-week program, cross-listed in Public Policy, Political Science, and Visual Studies, attracted 22 students from across the disciplines. Our laboratory for intensive interaction with visual arts, music, and their relationship to politics was a city that famously embodies all three—Venice, Italy.

Librarians don’t typically go along on study-abroad programs. According to Paul Paparella of Duke Global Education, I was the first Duke librarian to do so. But to Ken, it seemed like a natural outcome of our years of collaboration on library instruction and new technology for teaching Public Policy undergraduates. So when he suggested the idea, I naturally said yes!

My role as program assistant started months before we arrived in Venice. As Ken developed the syllabus, I helped him find reading materials and classroom presentation aids. Duke’s art librarian, Lee Sorensen, recommended the ARTSTOR database that proved to be a wonderful foundation for our art slides. With ARTSTOR we could search for works by specific painters, organize them, and download them into PowerPoint groups, such as all the Tintoretto students might see when we visited the Uffizi Gallery in Florence. Ken, a classical musician, identified the musical pieces he wanted to use and downloaded them to his iPod, which we could play on my portable speaker.

As Ken built the online course website, I created a library guide to go with it, and adapted links to Duke library resources so we could draw on them seamlessly from halfway around the world. Ken also created a Facebook page that the whole class used to share pictures and information, organize travel, and stay connected.

In May, we all gathered at Venice International University, our home base on the beautiful island of San Servolo. Once there, my role evolved into an all-in-one librarian/teaching assistant/research assistant/technology support liaison. I helped set up Internet connections, troubleshoot electronic access to Duke library resources, and even used my MacBook to translate Mac-written papers into a format usable on the office PC.

Each afternoon, Ken kept me busy hunting down examples that sprang from our discussion of class material. It was like a treasure hunt as I used both library and free resources



to locate video and audio clips, pictures, lists, and websites for the next day's class, showing everything from La Fenice opera house in the 1800s to the Bugs Bunny *Rabbit of Seville* cartoon. With these examples we built bridges from the familiar to the historical, generating group exercises and class discussion.

Although I was inexperienced at grading papers, my library background with citing sources informed my feedback to the students, and I was gratified to see them subsequently moving beyond Google for their research. I relished creating my unique role in the program, using my professional skills, life experience (and sometimes, I admit, maternal instincts) to assist this course. It was a joy to witness our students' progress, through their papers and their increasingly informed contributions to class discussion. Informal chats with them outside of class confirmed my impressions of the program's impact.

Back at the library this fall, I love running into "my" students, and I look forward to our reunion dinner. Some greet me with a hug and "Ciao!" Then we get to work finding sources for their next papers. 

*Catherine Shreve is the Librarian for Public Policy & Political Science*

*"While Catherine's help before the program was invaluable, her help ON the program was even greater. She found art and music repositories to use as examples for class lectures. She helped with the grading of student assignments and was instrumental in some essential instruction about citations. Above all, she has a spirit of learning. She wanted to explore as much as possible, and that enthusiasm rubbed off on me and the students."*

*—Prof. Ken Rogerson*



Ken Rogerson



Catherine Shreve

## Catherine's Reading List

Is a trip to Venice on your itinerary? Here are some of Catherine's suggested leisure reading picks to get you inspired.

Joseph Brodsky, *Watermark* (1992)

Donna Leon, *Death at La Fenice: A Commissario Guido Brunetti Mystery* (2004)

Lauren Corona, *The Four Seasons: A Novel of Vivaldi's Venice* (2008)

John Berendt, *The City of Falling Angels* (2005)

## Find Out More

Check out Catherine's online library guide for "The Art of Politics and the Politics of the Arts":

[guides.library.duke.edu/politics\\_arts](http://guides.library.duke.edu/politics_arts)

More Library Resources for Study Abroad Students:

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# Keeping Up with

By Adam H. Domby

## A Missing Diary Discovered

In the diary, the author's family members are always referred to by first name only. No surname is ever given. Who were Abe, Julia, Gina, Erastus, Paulina, and "the Dr.?" I performed a quick search of the 1860 and 1870 census records—which have been digitized and are available online.

On the evening of June 30, 1868, a "very tired" farm mistress sat down to record the day's accomplishments in her diary. She had spent a busy day baking, cutting patches for her husband's pants, and walking with her house servant. Each night, no matter how much her day contained, the unnamed woman found the energy to record a short summary of the day's events. This remarkable diary is just one of the many treasures in Duke's Rare Book, Manuscript, and Special Collections Library.

As part of my Master's thesis at the University of North Carolina at Chapel Hill, I have been researching North Carolina's Forsyth County during the Civil War and Reconstruction, frequently drawing on collections at UNC and Duke. As I neared the end of a morning in the RBMSCL reading room, I decided to take a quick look at an anonymous "North Carolina farm woman's diary, 1868" listed in the online catalog. Opening the thin composition notebook, its pages yellow and worn, I was immediately struck by how familiar-sounding some of the names in it seemed. Even more striking, I felt I had seen this author's handwriting before. I decided to spend ten minutes trying to identify the author.

In the diary, the author's family members are always referred to by first name only. No surname is ever given. Who were Abe, Julia, Gina, Erastus, Paulina, and "the Dr.?" I performed a quick search of the 1860 and 1870 census records—which have been digitized and are available online. Searching by first names it quickly became apparent that the only family in Bethania that fit the description was the Jones family. The fact that the author mentioned several other prominent local families, but not the Joneses, confirmed my suspicions that the diary likely belonged to a member of the Jones family. But which one remained a mystery. The author was clearly a woman, but with numerous women residing in the Jones' family household in Forsyth County, North Carolina, it was not immediately clear which woman she was.

Returning to the Southern Historical Collection in Wilson Library at my home institution of UNC, I requested the Jones Family Collection and examined the diaries of Julia Jones (1824-1913). The similarities in handwriting, style, and diction were uncanny. She referred to family members in identical ways, even referring to her husband as "the Dr." Additionally, though the collection at UNC

# the Joneses

contained Julia's diaries for the years 1867, 1869, and 1870, the volume for 1868 was missing. Somehow, it appears that the missing volume ended up at Duke. I was satisfied that the anonymous "North Carolina farm woman's diary, 1868" was ready for a name change. Over 140 years after it was written, the author's identity had been rediscovered.

But who was this Julia Jones? Born Julia Conrad, she was the daughter of Abraham Conrad, a wealthy planter and early Bethania settler. When she married Dr. Beverly Jones, Julia brought a large farm, a mill, and substantial wealth into the marriage. Dr. Jones was a leading citizen and one of the few doctors in their neighborhood. Their impressive house can still be seen in Forsyth County just north of Bethania (not open to the public). A slave-owner before the war, Dr. Jones avoided military service himself, though at least one son served in the Confederate Army and another guarded Union prisoners in the final days of the war. Although their mill was burned and their slaves were freed, the family weathered the war relatively well compared to some neighbors. The family remained economically stable thanks to both the farm and Dr. Jones's medical practice. In fact, in 1868, the family was still employing some of their former slaves.

What was once a disconnected Reconstruction-era document can now be used—along with the Jones Family papers in the Southern History Collection at UNC—to compare the day-to-day activities (and workload) of a wealthy southern woman before, during, and after the Civil War. This is just one example of how digitization allows historians to use manuscripts in new ways. With text-searchable census records and newspapers, it is far easier now than it has ever been to contextualize manuscripts. Identifying authors takes a fraction of the time it took historians and archivists before the digital age. The Internet has truly changed the way we do research. The archives are full of such anonymous documents, and Duke has a number of them. My hope is that other historians will continue to fill in the missing pieces and rediscover the provenance of these and other important manuscripts.

*Adam H. Domby is a second-year graduate student in history at the University of North Carolina at Chapel Hill.*



# Writer's Page

## A Science of Speed Bumps

By Henry Petroski

**D**over Road is a gradually rising and falling and gently curving street that winds through the heart of my quiet neighborhood. Although it is by no means a thoroughfare, this narrow, undivided two-lane road is one of the few ways in and out of the 1920s-era subdivision, and so it bears considerably more traffic than the byways.

There was a time when Dover Road was as softly undulating and smooth, and as unobstructed by stop signs, as a lonely country way. It was possible to drive the miles or so between Old Chapel Hill Road and Hope Valley Road at an uninterrupted pace that seemed just about right for the place and time. It is hard to think of cars traveling too fast, because the curves and dips and crests would surely have mitigated any excesses. Nevertheless, some must have occurred or were imagined to have occurred. For whatever reason, a few years ago abrupt obstacles began deliberately to be installed in the road. The “speed humps” appeared without warning, and now there are a total of six of them, heralded by signs at either end of Dover warning SPEED HUMPS AHEAD. These deceptively simple interruptors of traffic are also known as “road humps,” “speed tables,” and “sleeping policemen.”

Designing a speed hump might not seem to be a very challenging engineering problem. After all, it is just a long mound of asphalt laid down across the road to make drivers reduce speed lest they ruin their car's shock absorbers or bump their heads on its ceiling. But the shape of that mound is crucial, and we have all observed that different kinds of speed humps have different effects on different vehicles moving at different speeds. One morning, elsewhere in town, I observed a road crew installing a new speed hump of built-up asphalt, and that evening I saw it being removed. Perhaps the hump was so difficult to negotiate by any car at any speed that complaints were immediate. After a few days, the hump's profile was redesigned and rebuilt in such a way that I now can drive across it at the posted speed limit without feeling either an uncomfortable rise or a sudden fall of my car and my stomach. This is the way speed humps are supposed to work.

Although the terms are often used interchangeably, the difference between a speed hump and a speed bump in America appears to be the extent to which they reach in the direction of travel. A bump is relatively narrow, so almost as soon as a car's wheels climb up on it they fall down the other side, usually at a rate faster than the shock absorbers can respond. Such a bump is typically encountered in parking lots, where the desired speed limit might be as low as five miles per hour. The only way to negotiate these bumps without a jarring effect is to move at a snail's pace. They thus accomplish the desired objective.

Speed humps are elongated in the direction of travel, sometimes being just gently rising and falling mounds and sometimes incorporating a flat crosswalk that forms a plateau between the bump halves. Such humps are typically installed on streets and roads



Catherine Petroski



**Yet, however well they achieve their primary design objectives, speed humps also have a downside.**

that have speed limits in the range of fifteen to twenty-five miles per hour and where there are likely to be pedestrians. When properly designed, the humps work like a charm; when not, they are scarred by the tell-tale signs of gouges made by trailer hitches and other low parts of automobiles and trucks traversing them.

Two of the speed humps on Dover Road bracket a house in which several small children live, and that may have been the condition that warranted the installation of the traffic control devices in the first place. The locations of the other humps are spread out, and one of them—the last to be installed—appears to be intended to slow down vehicles approaching a tricky curve and intersection in one direction and a busy clubhouse area in the other. In all cases, the speed humps achieve their goal of alerting speeding traffic to slow down and reminding traffic abiding by the speed limit to be cautious.

**The speed hump or bump would seem to be about as simple a designed object and as good a metaphor as can be for complicating surprises down the road.**

Yet, however well they achieve their primary design objectives, speed humps also have a downside. Many cars slow down more than necessary when approaching a speed hump, which means that they must accelerate back up to speed once they clear it. This not only introduces unnecessary noise (in addition to whatever noise might be generated by the passage of the car over the hump), but it also consumes additional fuel and puts out additional exhaust, thereby contributing to the problem of local air pollution and global greenhouse gases. There are critics of speed humps who claim furthermore that they distract drivers negotiating the obstacle and—contrary to their intended purpose—so endanger any children playing or adults walking nearby.

Additional negative effects of speed humps include slowing down fire, ambulance, and other emergency vehicles, thereby lengthening response times that conceivably might make the difference between life and death. The presence of speed humps on one road may divert traffic to an alternate route and bring with it all the problems associated with increased traffic on a previously quiet street, which soon may also be fitted

with speed humps. Then there is the question of aesthetics. The introduction of a speed hump is often accompanied by the painting of warning lines or colors on the device and the road surface leading up to it, the erection of signs alerting motorists to the upcoming obstacle, and the possible installation of more street lighting in the vicinity of the hump. Such changes to a previously quaint neighborhood add to the visual pollution of the street scene.

A science of speed humps and bumps could be devised. It might start with the fieldwork to observe them in their setting and to collect data on their size and shape. Plaster casts of representative ones might be made and sent back to a central museum, where they could be catalogued, classified, and studied by resident bumpologists. Theories of speed humps and bumps might be put forth, and missing links in the evolutionary chain might be speculated upon. But all this observing and organizing might do little to change the nature of speed humps or mitigate their negative effects on the cars and drivers that bounce over them. The bumpologists might propose erecting warning signs giving the exact distance to each speed hump and the mathematical formula describing the profile, so that approaching vehicles with onboard computers could calculate how to adjust their speed to minimize the effect of the hump. This might all be theoretically possible, but engineers might prefer to redesign a particularly obnoxious speed hump or design from scratch an alternative to it.

The speed hump or bump would seem to be about as simple a designed object and as good a metaphor as can be for complicating surprises down the road. To avoid adverse effects of the bump,

# Writer's Page

the road leading up to and away from it must be properly designed and built. The bump itself—its cross-sectional profile, whether derived from theoretical principles or based on experimental trials—must embody a shape that accomplishes the objective. Many an engineer will not look beyond the principle design objective, which is to slow down traffic, and so the simple consequence of the speed bump's operation may never be considered: what goes up one side of the bump must come down on the other side. After all, the design problem was not to raise and lower a car gently, but to hinder its progress. The driver would have to worry about comfort and damage. Had an engineer been asked to design a speed bump or hump that would slow down a car approaching it *and* not cause noisy operation or encourage subsequent acceleration, the engineer would certainly have explored further how to accomplish those ends. But such a design would likely follow a systems approach, where the speed hump was viewed not just as a bump in the road but as a component of an ensemble that includes also the characteristics of the cars and drivers, the nature of the neighborhood, and the expectations of the neighbors. In any case, the downsides of speed bumps suggest that unintended consequences can accompany even the most elementary and elegant of designs.

Excerpted from *The Essential Engineer: Why Science Alone Will Not Solve Our Global Problems* (Alfred A. Knopf, 2010)

Henry Petroski is the Alexander S. Vesic Professor of Civil Engineering and a professor of history at Duke University. He is the author of more than a dozen previous books, including *The Pencil* and *The Book on the Bookshelf*.



## Read More

**Check out more of Henry Petroski's books. All of them are available in the Duke University Libraries.**

***The Toothpick: Technology and Culture.*** New York: Alfred A. Knopf, 2007.

***Success through Failure: The Paradox of Design.*** Princeton, NJ: Princeton University Press, 2006.

***Pushing the Limits: New Adventures in Engineering.*** New York: Alfred A. Knopf, 2004.

***Small Things Considered: Why There Is No Perfect Design.*** New York: Alfred A. Knopf, 2003.

***Paperboy: Confessions of a Future Engineer.*** New York: Alfred A. Knopf, 2002.

***The Book on the Bookshelf.*** New York: Alfred A. Knopf, 1999.

***Remaking the World: Adventures in Engineering.*** New York: Alfred A. Knopf, 1997.

***Invention by Design: How Engineers Get from Thought to Thing.*** Cambridge, MA: Harvard University Press, 1996.

***Engineers of Dreams: Great Bridge Builders and the Spanning of America.*** New York: Alfred A. Knopf, 1995.

***Design Paradigms: Case Histories of Error and Judgment in Engineering.*** New York: Cambridge University Press, 1994.

***The Evolution of Useful Things.*** New York: Alfred A. Knopf, 1992.

***The Pencil: A History of Design and Circumstance.*** New York: Alfred A. Knopf, 1990.

***Beyond Engineering: Essays and Other Attempts to Figure without Equations.*** New York: St. Martin's Press, 1986.

***To Engineer Is Human: The Role of Failure in Successful Design.*** New York: St. Martin's Press, 1985.

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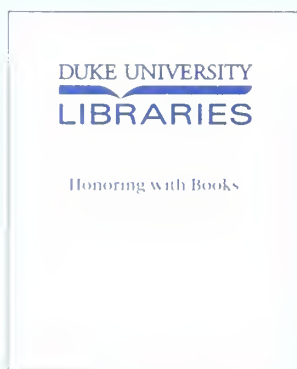
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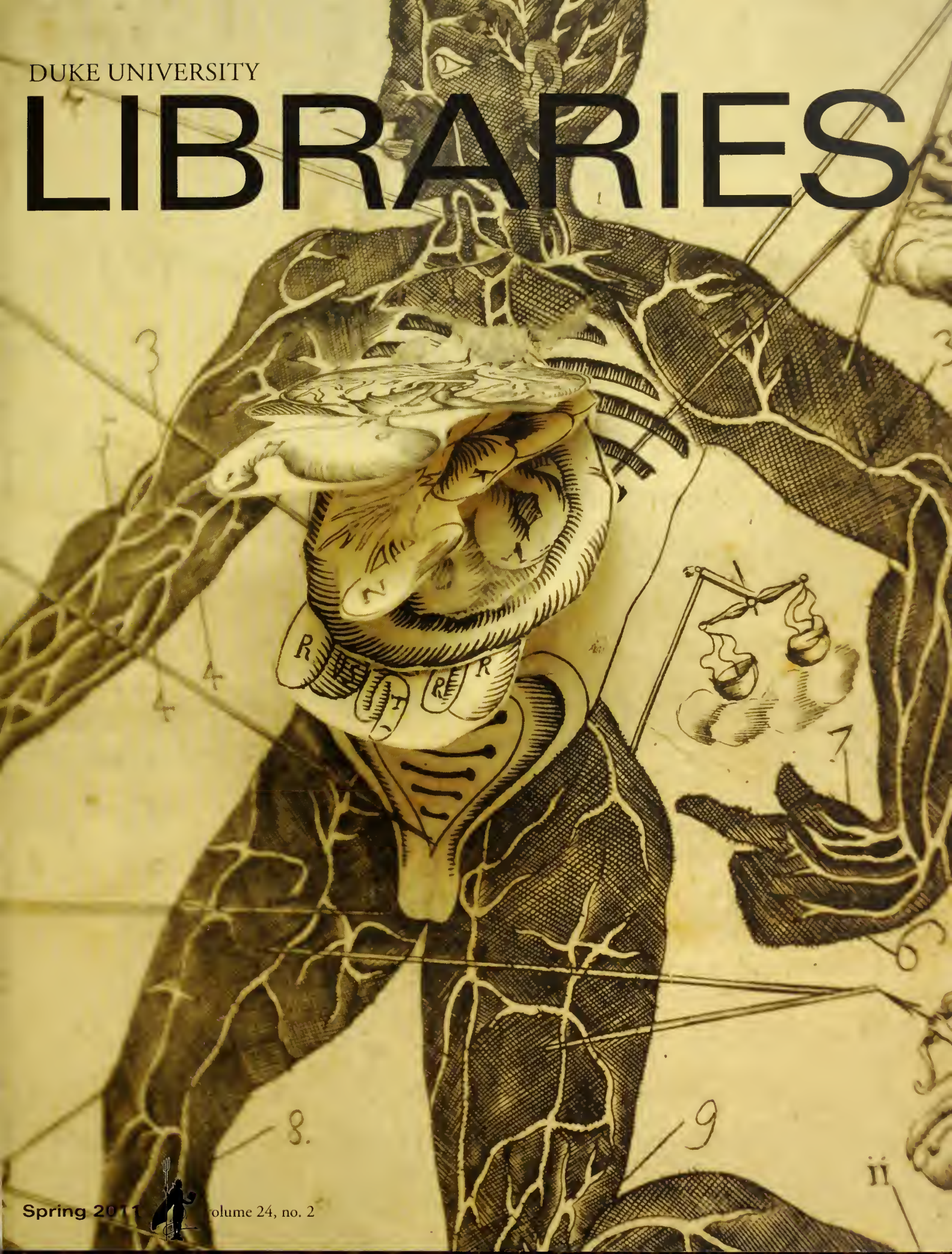
Honoring someone with a library book is a wonderful way to thank and acknowledge parents, grandparents, friends, colleagues, and others who have enriched our lives. It's also a great way mark important milestones, such as birthdays, births, weddings, anniversaries, retirements, and personal achievements. (Graduation will be here before you know it!)

Your honoree will receive a notice from the Duke University Libraries about your gift and their electronic bookplate. If you provide an email address, we will send them an official notification with a link to their bookplate in our online catalog.

By honoring someone with a book in the Duke University Libraries, you're not only giving a memorable gift to them. You're giving to the entire Duke community. You can give online ([www.gifts.duke.edu/library](http://www.gifts.duke.edu/library)) or use the form on the other side of this page.

DUKE UNIVERSITY

# LIBRARIES



Spring 2011



Volume 24, no. 2



Members of the Duke University Library Advisory Board in spring 2010, on the occasion of the board's twentieth anniversary. A complete list of current board members appears on this page at right.

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# DUKE UNIVERSITY LIBRARIES



## 4 Notes

### 10 Bodies of Knowledge

New Anatomy Exhibition Is One for the Books

### 16 Building the Blue Devil

Duke University Construction, 1924–1957

### 20 Remembering Reynolds

A Life in Writing

### 24 Open Doors and Great Walls

A Report from the Berlin 8 Open Access Conference

### 27 Meg's Picks

New and Noteworthy Books for the  
Business-Minded Reader

### 28 Writer's Page

*Ida: A Sword Among Lions*

### 30 A Room of Their Own



# Notes



**Visiting Artist Decks the Walls**  
In February, German-born Dutch artist Stefan Hoffman was on campus as a visiting artist with the Department of Art, Art History & Visual Studies. Hoffmann uses screen-printing and painting techniques to produce dynamic and bold images directly on walls and windows. While at Duke, he

created one of these installations in the hallway outside the Gothic Reading Room in Perkins Library. Part of Hoffman's process is the use of imagery from his immediate surroundings. "I specifically try to incorporate 'local' visual elements that I find in and around the working location," the artist explained. In this case, those elements included a seventeenth-century treatise by Theodor de Bry that Hoffman happened to see in the Libraries' Verne and Tanya Roberts Conservation Lab, where it was being conserved. Illustrations from that historical work appear throughout Hoffman's library installation, which remains on display outside the Gothic Reading Room.

# Exhibits

## Perkins Gallery

April/July

*Animated Anatomies: The Human Body in Anatomical Texts from the 16th through 21st Centuries*

*Animated Anatomies* explores the visually stunning and technically complex genre of printed texts and illustrations known as anatomical "flap books."

These publications invite the viewer to participate in virtual autopsies, through the process of unfolding their movable leaves, simulating the act of human dissection. The exhibit includes volumes from Duke's Rare Book, Manuscript, and Special Collections Library, the Duke Medical Center Library & Archives, and the private collections of the curators of the exhibit, Professor Valeria Finucci, Director of Duke's Center for Medieval and Renaissance Studies, and Professor Maurizio Rippa-Bonati, historian of medicine at the University of Padua. For more information, see the "Bodies of Knowledge" article on p. 10 of this magazine.

July/October

*The Life of Memorials: Exploring Manifestations of Memory at the Intersection of Public and Private*

This year will mark the tenth anniversary of the 9/11 attacks. As we collectively and personally remember that day, this exhibit will explore what it means to memorialize. From the large-scale memorial and skyscraper currently under construction at Ground Zero to more private tributes, there are many ways of remembering, whether national or personal, official or unofficial. *The Life of Memorials* examines the process of memorializing and the social contexts that surround remembering. What is memorialized? Why is a particular public memorial design chosen over



another? What do memorials tell us about the people who make them and the times in which they were made? *The Life of Memorials* is a project of Team Kenan, an initiative of the Kenan Institute for Ethics that seeks to bring attention to ethical issues in and around the Duke community through student-organized programming.

## Special Collections Gallery

May/October

*Flesh and Metal, Bodies and Buildings: Works from Jonathan Hyman's Archive of 9/11 Vernacular Memorials*

This exhibition brings together a small selection of photographs from Jonathan Hyman's documentation of 9/11 memorials across the U.S. Curated by Pedro Lasch from the Department of Art, Art History & Visual Studies, the images on display elucidate the relationship between the iconic metal buildings and the human body. The exhibit is part of a cycle of events commemorating the tenth anniversary of 9/11 at Duke University. A related reception, panel discussion, and artist talk will take place on September 8 in the Rare Book, Manuscript, and Special Collections Library.



## Special Collections Biddle Rare Book Room Cases

February/May

*Brave Deeds Are Proudly Spoken Of: African American Military Service*

This exhibit highlights some of the experiences and personal stories of African American men and women who have served in the U.S. military. The display includes materials from the Rare Book, Manuscript, and Special Collections Library covering African American military service in a variety of wars, including the Civil War, World Wars I and II, and the Vietnam War. For more information, visit the exhibit website at [exhibits.library.duke.edu/exhibits/show/bravedeeds](http://exhibits.library.duke.edu/exhibits/show/bravedeeds).



Generally, the Special Collections and Perkins galleries are open Monday–Saturday, 9am–9pm, and 10am–9pm on Sunday. Visit [library.duke.edu/exhibits](http://library.duke.edu/exhibits) for more information, or call (919) 684-3009 to confirm hours.

View the Libraries' exhibits online at [library.duke.edu/exhibits](http://library.duke.edu/exhibits).

# Notes



# Events

April 22

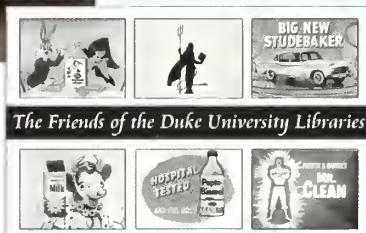
*Rare Music in the Rare Book Room*

This Rare Music event honors the winner of the Rare Music Composition Competition. Undergraduate and graduate students were invited to compose a piece of music for an instrument in the Duke University Musical Instrument Collections. This year's winner is senior Kristina Warren for her recorder duet "Beer Suite." Warren will receive a cash award and have her piece performed during the April 22 program. Sponsored by Duke University Libraries and the Duke University Musical Instrument Collections. *Friday, April 22, 4 pm, Perkins Library, Biddle Rare Book Room*

May 11

*Friends of the Duke University Libraries Annual Dinner*

This year's annual dinner will feature a program on the John W. Hartman Center for Sales, Advertising & Marketing History. Jacqueline Reid, director of the Center, and George Grody '81, visiting associate professor in Markets & Management Studies, will offer insights into the significance and use of the AdViews digital collections. (View the collection online at [library.duke.edu/digitalcollections/adviews](http://library.duke.edu/digitalcollections/adviews).)



*The Friends of the Duke University Libraries*

Invitations to the Friends dinner will be mailed to members. If you have not received an invitation and would like to attend the dinner, contact Lizzy Mottern at [lizzy.mottern@duke.edu](mailto:lizzy.mottern@duke.edu). Special thanks to SunTrust Bank for their continued involvement as presenting sponsor and to corporate sponsors DeHaven's Transfer and Storage, Whole Foods, and the

Gothic Bookshop for supporting the Annual Dinner. *Wednesday, May 11, reception in Perkins Lobby and Biddle Rare Book Room at 6pm, dinner in the von der Heyden Pavilion at 7pm*

July 14

*Sierra Leone's Refugee All Stars*

Sierra Leone's Refugee All Stars came together to form a band while living in a refugee camp in Guinea. This remarkable documentary, which won the 2006 Center for Documentary Studies Filmmaker Award, chronicles the band over three years, from refugee camps back to war-ravaged Sierra Leone, where they realize the dream of recording their first studio album. This film is part of the Rights! Camera! Action! film series, sponsored by the Duke Human Rights Archive, Archive of Documentary Arts, Duke Human Rights Center, Franklin Humanities Institute, and the Program in the Arts of the Moving Image. *Thursday, July 14, 7 pm, Sarah P. Duke Gardens*

August 31

*Now You See It*

Cathy N. Davidson discusses her new book, *Now You See It: How the Brain Science of Attention Will Transform the Way We Live, Work, and Learn* (Viking, forthcoming August 2011). Davidson is the Ruth F. DeVarney Professor of English and the John Hope Franklin Humanities Institute Professor of Interdisciplinary Studies at Duke University. Reception and book signing to follow. *Wednesday, August 31, 4pm, Perkins Library, Biddle Rare Book Room*

See [library.duke.edu](http://library.duke.edu)  
for more library news.





## Party Like It's 1965

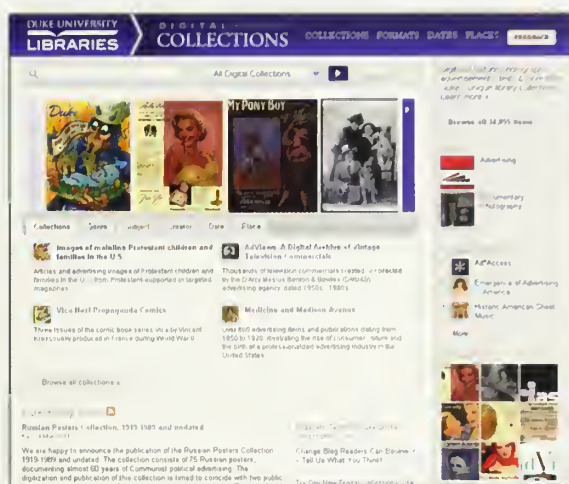
On February 25, 2011, the Duke University Libraries and Duke Marketing Club hosted "Mad Men & Mad Women: The Library Party," inspired by the popular AMC television series. For one night, Duke's main campus library was transformed into the headquarters of the Sterling, Cooper, Perkins, Bostock Advertising Agency. Approximately 3,000 students, faculty, staff, alumni, and other members of the Duke community dressed in their best vintage duds and enjoyed a night of seriously professional fun. Vintage ads from the Libraries' Hartman Center for Sales, Advertising & Marketing History decorated the library walls, and TV commercials from the Libraries' AdViews digital collection appeared on the LINK media wall. Early guests received skinny ties and faux pearl necklaces. In the weeks leading up to the event, students in the Duke Marketing Club organized academic lectures on women's issues in the 1960s, race and ethnicity in the *Mad Men* TV series, and other social and cultural topics of the times. The event brought together people from across the University to do one thing: "Party like it's 1965!"

To see a video about the Mad Men & Mad Women Party, go online and visit [tinyurl.com/dukelibraryparty](http://tinyurl.com/dukelibraryparty). You can also check out more pictures at [tinyurl.com/dukelibrarypartypics](http://tinyurl.com/dukelibrarypartypics).



## Find Us on Facebook

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## Makeover Minute

This spring, after months of development and user testing, our online digital collections got a fresh new look. More user-friendly, easier to navigate, and intuitively organized, the redesigned interface comes with additional features for today's increasingly sophisticated students and researchers. New features include PDF exportability, easy integration with social media, and innovative map and timeline tools.

Aesthetics aren't everything, but research has shown that websites that offer the best, easiest, most dynamic experience are the ones people visit again and again. A number of considerations went into the redesign, beginning with the assumption that the Libraries' digital collections should be just as welcoming and easy to browse as our physical stacks and reading rooms. See more for yourself at [library.duke.edu/digitalcollections](http://library.duke.edu/digitalcollections).



## President Brodhead Visits Library Service Center

In January, Duke's President Richard Brodhead visited the Library Service Center. He met with staff, toured the facility, and even took a ride in a lift to the top of the 30-foot stacks. He's pictured here with Marvin Tillman (right), head of the Library Service Center. Opened in 2001, the LSC is a state-of-the-art, high-density library repository designed to maintain optimal environmental conditions and extend the life of library materials. The center supports the ever-expanding growth of Duke's various library collections. It also serves as the remote storage facility for the library systems at the University of North Carolina at Chapel Hill, North Carolina State University, North Carolina Central University, and the Durham County Library. The facility has the potential to store 15 million volumes on-site.

# Notes

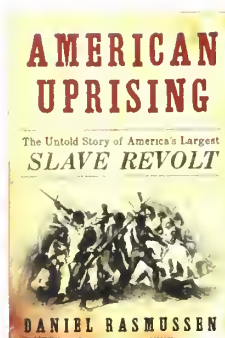


## When Slaves Rose Up

Many Americans are familiar with the slave revolts led by John Brown and Nat Turner. But the story of the

greatest act of slave resistance in American history has been largely overlooked. In his New York Times best-selling book, *American Uprising: The Untold Story of America's Largest Slave Revolt* (Harper, 2011), twenty-four-year-old author Daniel Rasmussen recounts the heroic and horrific events that took place in New Orleans in January 1811.

Of 500 armed slaves, more than 100 were killed by federal troops and French planters, after which news of the incident was suppressed. Rasmussen gave a talk about his book in Perkins Library on April 1. Based on the author's Harvard undergraduate thesis, *American Uprising* employs extensive original research to provide a multi-dimensional portrait of the American South just a few years after the Louisiana Purchase. His talk was co-sponsored by the Duke University Libraries, the Franklin Humanities Institute, the Department of History, and African and African American Studies.



## What's That in the Staircase?

An art installation by Duke senior and Visual Studies major Sarah Goetz recently went up in the Fish staircase on the northeast side of Perkins Library. Titled "a gentle brain washing," the piece consisted of mesh, thread, and pages from the *Encyclopedia Americana* (entries "Burma-Cathay") folded into shapes. Here's what Goetz had to say about the work: "The piece was inspired by the physical manifestations of information networks and the neurological processes of memory consolidation. Airflow and information flow complicate the status of individual strands of ideas—creating changing connections over time. It is part of my broader goal to explore relationships between memory, space, and the ongoing quest for information, knowledge, and truth." The installation will remain on display in the Fish staircase in Perkins Library until early May.

## Duncan Named to Kuali OLE Team

Gwyneth Duncan, Systems Librarian, has been appointed to the Order Resource Team for the Kuali OLE project. In this capacity, she will be part of a cross-institutional team advising Kauli OLE developers about the functional needs of library acquisitions in today's research libraries. The Kuali OLE project, a partnership of top research libraries (including Duke), is working to develop



open-source software for managing increasingly complex library resources. As digital materials represent a growing portion of library collections, libraries are finding it harder to manage these materials with systems originally designed for tracking physical books, films, journals, and other traditional

formats. Additionally, today's library users are more mobile and remote, with needs to access information in ways they didn't previously. The Kuali OLE project, with help from team members like Duncan, aims to address these issues by designing open-source software by and for the research library community.

## Tamarkin Appointed to Kuali Board, Selected as ARL Leadership Fellow



Molly Tamarkin, Associate University Librarian for Information Technology, was recently appointed to the board of directors of the Kuali Foundation, a non-profit organization whose mission is to "build and sustain open-source software for higher education, by higher education." Among its many projects, the Foundation is developing open-source systems for managing higher education finance, research administration,

and research library operations. Tamarkin's term on the board will continue through December 2012.

In addition, Tamarkin is one of 25 individuals recently selected by the Association of Research Libraries (ARL) as a Research Library Leadership Fellow for 2011-2012. The Research Library Leadership Fellows program is a highly competitive executive leadership program sponsored by ARL member libraries that seeks to prepare the next generation of senior-level leaders in large research libraries. Fellows come from a broad range of backgrounds and institutions. The two-year program is designed to integrate professional development with critical debate on the "big picture" issues facing future leaders of large research libraries. Robert Byrd, Duke's Associate University Librarian for Collections and User Services, was a Research Library Leadership Fellow in 2004-2006.

## Atelier@Duke Marks Research Center's 15th Year

In February, as part of the fifteenth anniversary of the John Hope Franklin Research Center for African and African American History and Culture, Duke University Libraries and the Office of the Provost presented the first Atelier@Duke, a series of panel discussions on the theme, "The Idea of Archive—Producing and Performing Race." Karla Holloway, the James B. Duke Professor of English and a professor of law at Duke, was the lead organizer of the event, which took place in Perkins Library's Gothic Reading Room. According to Holloway, the idea behind the program was to "reproduce what might happen in a workshop—an 'atelier'—of ideas." Distinguished panelists from Duke and other universities discussed such topics as "Text and the Body Politic," "Representing Global Blackness," and "Intellectuals and Activism," among others. Pictured here are Farah Jasmine Griffin (center), professor of English, comparative literature, and African-American Studies at Columbia University, and Robyn Wiegman (right), professor of Women's Studies and literature at Duke.

The event also marked the inaugural John Hope Franklin Research Center Book Award, which was presented to author Paula J. Giddings for her critically-acclaimed biography, *Ida: A Sword Among Lions* (2008). To read an excerpt of that book, see p. 28 of this magazine.



### Mellon Awards Libraries \$1.25 Million for Conservation

The Duke University Libraries have received a \$1.25 million grant from the Andrew W. Mellon Foundation to create a new senior conservator position to help care for the Libraries' extensive research collections. During the next three years, the Libraries will raise a matching \$1 million to endow the position, while \$250,000 of the grant will allow the Libraries to proceed with appointing someone before the endowment is fully funded. Duke's experienced team of library conservation professionals serves as a local and regional resource on a range of conservation-related issues. Conservators regularly collaborate with other Duke units, such as the Nasher Museum of Art and the Center for Documentary Studies, and with partners in the Triangle Research Libraries Network (North Carolina Central University, North Carolina State University, and the University of North Carolina at Chapel Hill). The addition of a senior conservator will help the Libraries to address a growing need to preserve and make accessible a wide variety of materials that are currently unavailable to researchers or could be damaged by use because of their fragile condition.

## K-12 Students and Teachers Share Ideas at Tech Showcase

On March 21, more than 300 students, teachers, parents, and administrators from participating Durham public schools came together at the DPS Staff Development Center to demonstrate projects they created at the 2010-2011 Durham Public Schools Technology Showcase. One fifth-grade teacher from Eno Valley Elementary School explained how she uses Google Maps to teach her students about landforms, while two seniors from Northern High School showed off a video game they created to teach other high school students about cell structure. The Technology Showcase is a partnership between Durham Public Schools and the Duke University Libraries Pepsico K-12 Technology Mentor Program. Dorothy Black, who heads up the mentorship program for the Libraries, works year-round to provide K-12 educational technology outreach and support to the eight Duke-Durham Neighborhood Partnership Schools. The goal of the program, Black says, is to "grow technology leaders from inside the school building." For more information, check out the Pepsico K-12 Technology Mentor Program blog: [blogs.library.duke.edu/techmentor](http://blogs.library.duke.edu/techmentor).





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# Bodies of Knowledge

## New Anatomy Exhibition is One for the Books

*By Rachel Ingold*

A new exhibition spanning two Duke libraries explores the age-old, visually engrossing (and occasionally just plain gross) genre of scientific literature known as anatomical “flap books.” *Animated Anatomies: The Human Body in Anatomical Texts from the Sixteenth to Twenty-First Centuries* weaves together the history of science, medical instruction, and the intricate art of bookmaking. The exhibition, divided between Perkins Library and the Duke Medical Center Library, will be on display April 15-July 18.

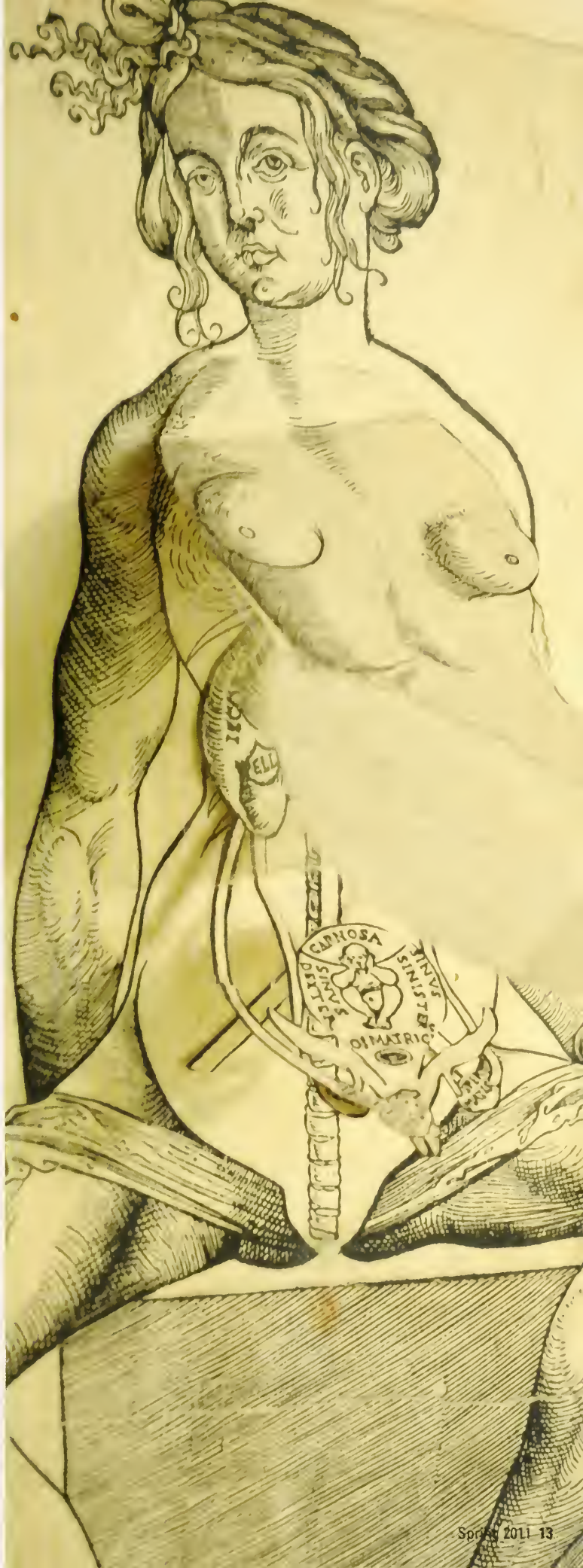






Anatomical flap books date to the sixteenth century. The books take their name from the layers of moveable paper flaps that can be lifted from the page to reveal something underneath—not unlike today’s pop-up books for children. Originally designed as instructional tools, flap books allowed early physicians and other medical professionals to study and discuss the intricacies of the human body. Through the hands-on process of exposing layer after layer of anatomical illustrations, flap books simulate the act of human dissection, inviting the viewer to participate in a virtual autopsy, so to speak. Indeed, flap books require the reader’s participation and provoke curiosity with their constantly tantalizing question, “What lies beneath?” Whether it’s a sixteenth-century hand-colored treatise on the layers of the eye or a nineteenth-century obstetrical guide in 3-D for performing cesareans, these books irresistibly draw us in.

Over time, as advances in both science and printing promoted more widespread medical knowledge, anatomical flap books also appealed to general audiences eager to learn about their own bodies’ inner workings. Unlike actual autopsies or dissections, these books were unrestricted and commercially available. Technological developments in machine printing also allowed for more colorful and precise illustrations. Early anatomical flap books and “fugitive sheets” (so-called because they were issued singly rather than bound in volumes) often lacked color, unless it was applied by hand. But as flap books emerged into the nineteenth century, they began to burst with deep and vivid colors. Gustave J. Witkowski, a practicing





physician in Paris in the late nineteenth century, designed and created multiple anatomical atlases. His ten-part *Human Anatomy and Physiology* depicts specific parts of the body in painstaking detail. One item, a life-sized hand, contains over nine flaps. Within the flaps of the hand are smaller flaps of the fingers, revealing muscles, tendons, and bones, all of it depicted in vibrant grays, blues, tans, and deep reds. Words do little justice to the visual wonder and tangible experience of moving the flaps.

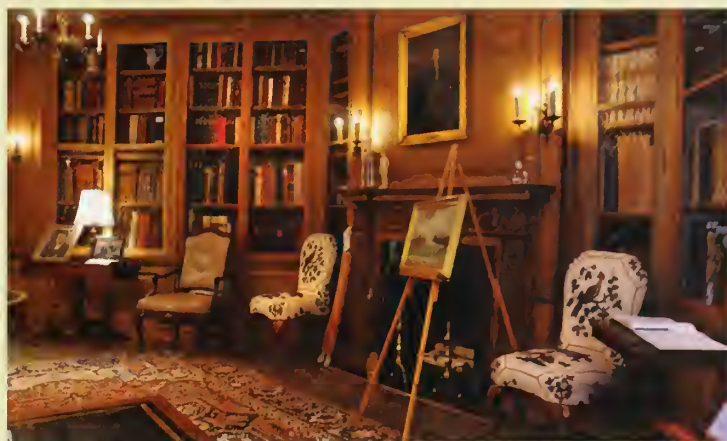
*Animated Anatomies* will be on display in the Perkins Library Gallery and in the gallery outside the History of Medicine Collections at Duke's Medical Center Library. The exhibit is curated by Valeria Finucci, professor of Romance Studies and director of the Center for Medieval and Renaissance Studies at Duke University, and Maurizio Rippa-Bonati, historian of medicine and professor at the University of Padua. The exhibit includes materials from Duke's Rare Book, Manuscript, and Special Collections Library; the History of Medicine Collections at the Medical Center Library and Archives; and the private collections of professors Finucci and Rippa-Bonati.

An opening reception will take place Monday, April 18, at 10 a.m. at the Medical Center Library, followed by a 1-6 p.m. symposium in Perkins Library with renowned scholars in the fields of medicine, history, and medical history. Both the exhibition and symposium (which are free and open to the public) will appeal to a broad range of audiences, including those interested in medicine, cultural studies, history, visual studies, and the study of the book. All animated minds and bodies are invited to attend!

*Rachel Ingold is the curator of the History of Medicine Collections.*

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# History of Medicine Collections on the Move



In the summer of 2011, the History of Medicine Collections at the Medical Center Library will relocate to become part of Duke's Rare Book, Manuscript, and Special Collection Library. This rich collection includes over 20,000 rare and unique medical books and journals. Enhancing the print collection are a variety of unusual and interesting medical instruments and artifacts, as well as photographs, prints, and other ephemera. All told, it comprises one of the most extraordinary university-owned medical history collections in the country. Rachel Ingold, the collection's curator, will move with the Collections and continue her work to expand their holdings and make them accessible to researchers and the general public.

The heart of the History of Medicine Collections came to Duke through two major gifts. In 1931, the Georgia Medical Society of Savannah donated its library of 8,000 volumes to Duke University. Then, in 1956, Mrs. Mary D. B. T. Semans expanded the holdings significantly with her donation of the Trent Collection, including some 4,000 rare volumes, 2,500 manuscripts, and an array of unique medical artifacts collected in close collaboration with her late husband, Dr. Josiah Trent, the first chief of Duke's Division of Thoracic Surgery.

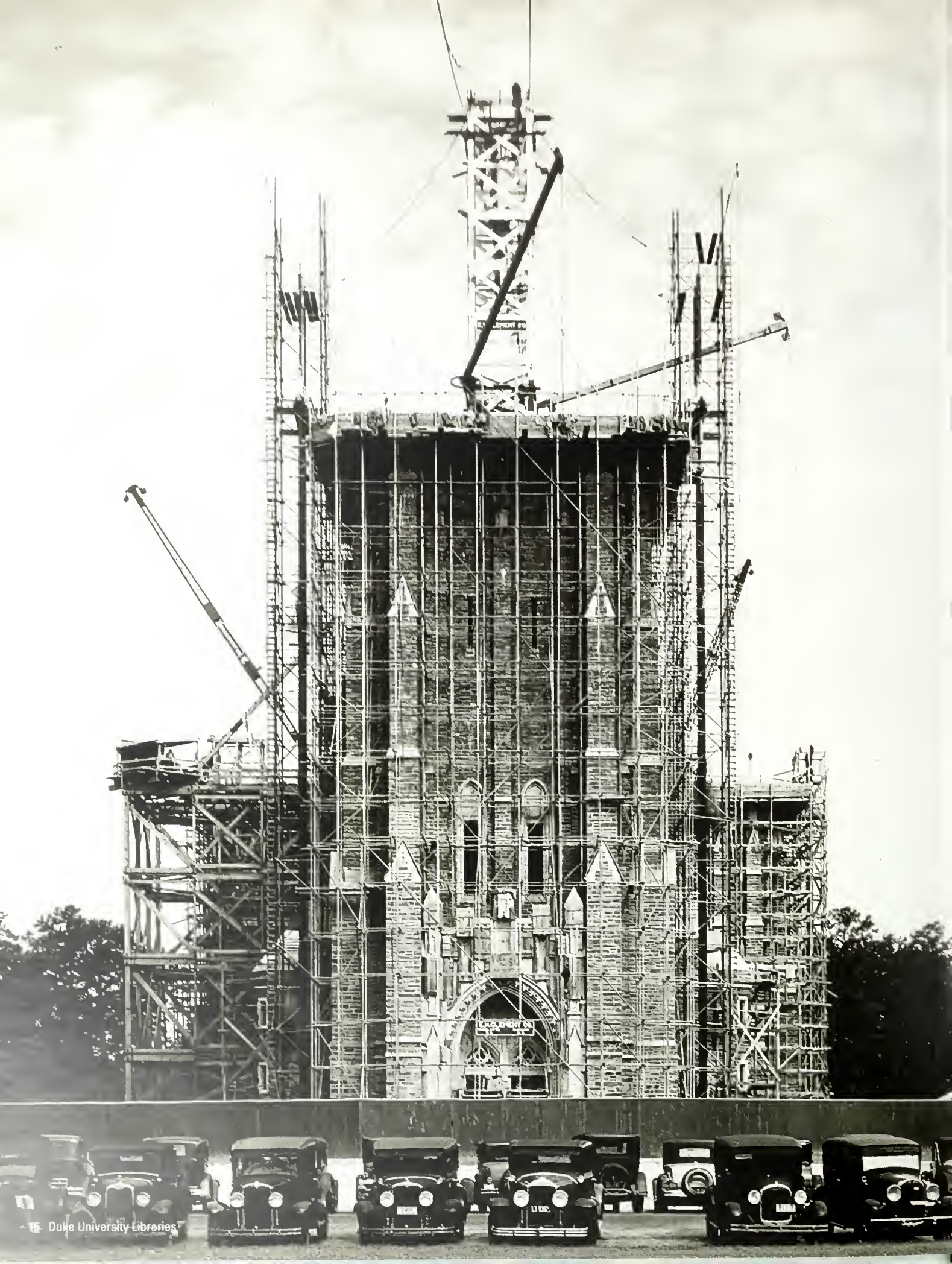


Over the years, other gifts and acquisitions have added to this remarkable collection, parts of which were displayed in the elegant, wood-paneled Trent Room on the lower level of the Medical Center Library. Mrs. Semans views the upcoming move as a logical next step in Duke's stewardship of the Trent Collection. "Starting with our inspired pioneer, Dean Wilburt Davison, the Duke School of Medicine and Duke University have been supremely kind, generous and supportive of the History of Medicine and the Trent Collection. I am deeply grateful," Mrs. Semans said. "Now University Librarian and Vice Provost Deborah Jakubs's creative plan will build for the future. The idea of moving

the collection to the Perkins Library will provide many more students, faculty members and visitors with easy access to it, as well as more outreach and participation. Here again, I am grateful."

The move will situate the History of Medicine Collections at the heart of campus, with expanded hours, dedicated teaching and research space, and additional staff support. In addition, faculty, students, and researchers will be able to draw on numerous complementary collections that are already part of the Rare Book, Manuscript, and Special Collections

Library. Materials in the History of Medicine Collections will overlap naturally, for instance, with holdings on women's reproductive health in the Bingham Center for Women's History and Culture; medical advertising collections in the Hartman Center for Sales, Advertising, and Marketing History; and the papers of Lincoln Hospital in the John Hope Franklin Research Center for African and African American History and Culture. Many other opportunities for interdisciplinary connections exist. There's no doubt that the History of Medicine Collections represent a rich resource for research and teaching across Duke as a whole.



# Building the Blue Devil

DUKE UNIVERSITY CONSTRUCTION

1924–1957

By Molly Bragg

Over the years, the University Archives has received numerous questions about the construction of Duke University. Who built these remarkable—and remarkably different—campuses? When was this or that building constructed? People want to know about the workers who labored on the architectural details, or about the famous Hillsborough stone used throughout West Campus. Or perhaps they're curious about a distant relative who was involved in the construction efforts.

In order to meet the needs of patrons like these, I spent the summer of 2010 creating a timeline of campus construction and compiling a list of individuals and companies involved in the East and West Campus building programs. Then, last fall, I teamed up with Andy Hull in the Libraries' Digital Experience Services group to bring this information to life. The result is an interactive online map detailing the history of campus construction from 1924 to 1957. By clicking on points on the map, you can pull up information about important campus buildings, explore a virtual timeline of construction milestones, and “reconstruct” for yourself how Duke's campus took shape in time and space. The examples that follow in these pages are just a sampling of the interesting facts and stories you can discover on the new site.

For example, did you know that Duke incorporated its own construction company to build West Campus? Or that over 200 stone masons, many of them local, worked on the Duke Chapel? Or that a campus housing shortage once forced law and medical students to be quartered in log cabins?

As construction began on Duke's West Campus, a 1928 newspaper article referred to the project as “the greatest single university construction program in the world's history and the greatest stone masonry project in the building history of modern times.” Duke's campus architecture continues to capture the imagination, proving that our university history is rich not only because of its Trinity College roots and Duke family connections, but also because the campus buildings themselves are a proud testament to the people who built them and the community they serve.

*Molly Bragg is the Isobel Craven Drill Intern at Duke University Archives. She is also a graduate student at University of North Carolina Chapel Hill's School of Information and Library Science. Before coming to North Carolina, Molly worked at the Internet Archive in San Francisco, CA.*



## 1925

Before construction began on Duke's West Campus, the architect and university building committee needed to select the appropriate stone. Contractor E.H. Clement built several small walls using various stone samples for the committee to review. Ultimately a local stone from Hillsborough was chosen. Duke University purchased the quarry and had train tracks constructed between it and campus to expedite moving the heavy stone.



## 1925

The first phase of Duke University construction took place on East Campus. Between 1925 and 1927, eleven new buildings were designed in the Georgian style by Horace Trumbauer and constructed by the George Fuller Company. In 1930, East Campus became the Women's College and the new West Campus was reserved for male students.

## 1926

The East Campus Heating Plant was built by Southern Power Company (a Duke-owned company) in 1926. The building design was lauded for its technical innovation. The plant required fewer men to manage daily operations and also reduced heat loss as steam traveled from the plant to campus buildings.

Courtesy Duke Facilities Management Department



## 1927

Duke University incorporated its own construction company charged with building West Campus. The board of directors included university president William Few, future university president Robert Flowers, and chief engineer A. C. Lee. Although the company completed its charge in the 1930s, it was not formally dissolved until 1957.

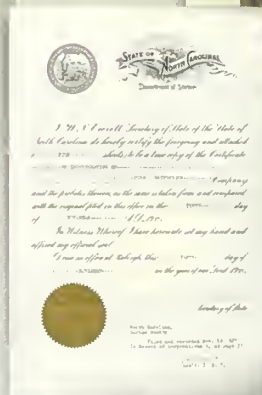
## 1927

A.C. Lee (left) became Duke's Chief Engineer in 1927 and shortly thereafter was named Vice-President of the newly incorporated Duke Construction Company. Lee worked for the university until his retirement in 1960. Horace Trumbauer's (right) architectural firm was responsible for the design of almost all campus buildings and facilities built between 1925 and 1957.



## 1928

Doris Duke (center), the only child of James B. Duke, took part in the West Campus cornerstone ceremony. The cornerstone was originally intended to be installed in the West Union building foundation, but it did not fit and had to be moved to the library instead.



Check out the interactive map and timeline of Duke University construction: [library.duke.edu/digitalcollections/maptimeline/duc](http://library.duke.edu/digitalcollections/maptimeline/duc).

## 1928-30

Most West Campus buildings were constructed between 1928 and 1930. The major exception was Duke Chapel, which was not ready for use until 1932. The photograph across the bottom of these two pages shows the train tracks that crisscrossed campus and connected with the Duke-owned quarry in Hillsborough.

## 1930-35

Duke Chapel and its carillon were first used during the 1932 commencement, but the building was not formally dedicated until 1935. Here, men work on the chapel roof high above the ground. The structure is said to be 210 feet tall at its highest point. However, Jules I. White, a Duke Construction Company supervisor, told a descendant that it was actually 206 feet. The precise height has never been determined.



## 1930

In 1930, approximately 200 workers were involved with the ongoing chapel construction. Many of them were highly skilled stone masons—although one worker was said to be only twelve years old! Most masons worked with the blue-gray Hillshorough stone which makes up the exterior of most West Campus buildings. Others worked with Indiana limestone carving the statues and other architectural details that can still be seen around campus today. Here, two men set stone decorations on top of the chapel spires.



## 1938

Noted African American architect Julian Abele served as one of the lead designers at the Horace Trumbauer firm and designed several of the Duke campus buildings. Following Trumbauer's death in 1938, Abele ran the firm along with his colleague William O. Frank before passing away in 1950.



## 1937-38

In 1937-1938, a growing student body of law and medical students had to be housed in temporary log cabins. The law cabins, pictured here, housed approximately thirty students and included a common area for studying and socializing. The cabins were eventually demolished to make way for the expansion of the hospital in the early 1950s.



## 1954

Stonemasons from across North Carolina and as far away as Italy flocked to Durham to work for the Duke Construction Company. Some settled permanently in the area. Lucius Jeter worked on Duke Chapel and is seen here shaping stone for the Allen Building. When the Allen Building was completed in 1954, some speculated that it would be the last building constructed using Hillshorough stone. But that was not the case. Although the Allen Building in some ways did end the first major phase of Duke's construction, the Hillshorough stone continues to be used to build and beautify the buildings of Duke University.





All images and materials, unless otherwise noted, from the Reynolds Price Papers.

Portrait of Reynolds Price by Will Wilson, 1999. Oil on canvas. This painting hangs outside the Gothic Reading Room in Perkins Library.

# REMEMBERING REYNOLDS

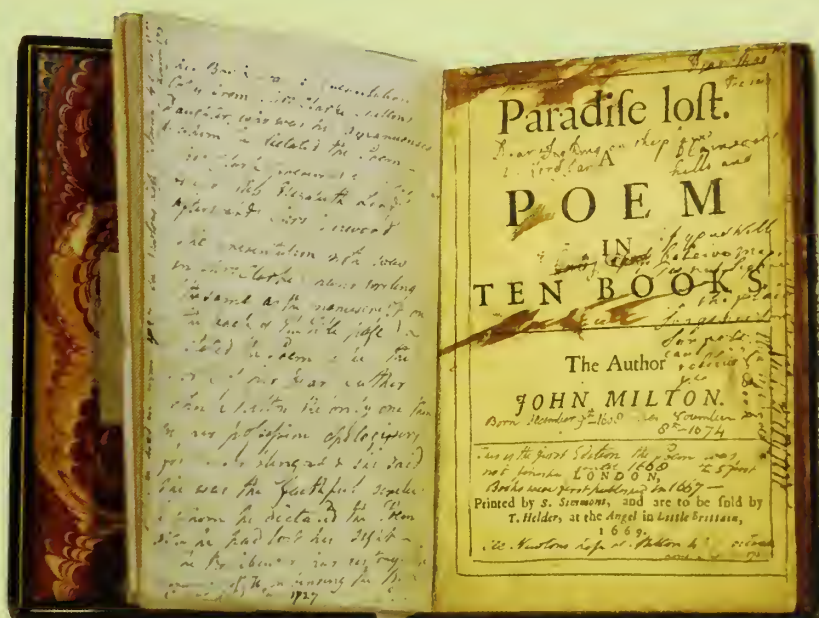
## *A Life in Writing*

By Will Hansen

In 1972, Reynolds Price was still a young man, but he had already published his sixth acclaimed book (*Things Themselves*) and was in his fourteenth year of teaching at Duke. That same year, Price agreed to preserve his papers—the documentary record of his life and career—in Duke's Rare Book, Manuscript, and Special Collections Library. He might not have known it at the time, but it was one more example of how the James B. Duke Professor of English would leave his mark on this university in an especially lasting way.

Over the next forty years, until his death in January 2011, Price proved to be a remarkable archivist of his own work. Materials regularly flowed into the library as part of the Reynolds Price Papers, including the earliest creative writings from his childhood and adolescence in North Carolina; his extensive correspondence with friends and fellow writers, such as Stephen Spender and Eudora Welty; photographs and video footage; manuscript drafts and notes for each of his books; and much more. Hundreds of boxes, a literary archive of major proportions, bear witness to the brilliance and generosity of this great writer and teacher.

The Reynolds Price Papers not only form a singular portrait of a celebrated writer, but they also provide a rich understanding of the process by which he created his art. One can see the mind of the author at work in the extraordinary series of notebooks in which he kept notes, worked on developing ideas, and charted the progress of his narratives. These early notes led to handwritten drafts (in Price's lovely, distinctive penmanship), and then to typed and, in later years, digital drafts on which he would continue to make corrections, additions, and changes.



Price's first edition of *Paradise Lost*, by John Milton, purportedly owned by Milton's daughter and supposed amanuensis Deborah. Price showed the volume to generations of students of his class on Milton's works.

Throughout each stage, up to the early versions of the published works, Price's overriding care for and attention to the beauty and rhythm of language remain evident and inspiring. 

Duke University will host "A Long and Happy Life: A Celebration for Reynolds Price," at 2 p.m. May 19 in Duke Chapel. A reception will follow in Perkins Library's von der Heyden Pavilion. The event is free and open to the public. For more information, see [news.duke.edu/reynoldsprice](http://news.duke.edu/reynoldsprice).

*Will Hansen is the Assistant Curator of Collections for the Rare Book, Manuscript, and Special Collections Library.*

# REMEMBERING REYNOLDS

Right: Reynolds Price and Eudora Welty, 1979. Price met Eudora Welty as a Duke undergraduate; Welty was one of the first published authors to encourage Price's writing talent and became a lifelong friend.



Adeline is a salutary ex-prise and a shamefully neglected art. For the first time the circular sun and refracting the mind, it is unwarped all.

—To Ricco Dowell

Love Lyric

As a sweet liberation,  
Silently encasing pearl,  
As a kiss-soft illumination,  
Shoreland leaf and broken beryl.

Oh! white chalk and milk, milk,  
Golden water in silver milk,  
Rise the deep-knave, and the milk,  
Mirrored heart, heart of milk.

By: Eda Price

Above: Two of Price's first literary publications, an untitled short story and a poem entitled "Love Lyric," appeared in *Winged Words*, a student publication at Needham Broughton High School, in 1951. From the Duke University Rare Book, Manuscript, and Special Collections Library.

46

I saw them again today, in Bath Street.

15 January 1958

And I saw the boy--with the baby--in Bear Lane, in the sun.

19 July 1958

I have never written--or even thought very much--about anyone I wouldn't "like" or be attracted to. So that all my talk about how a writer must love his characters is easy enough for me since I've loved everyone I've written about--and loved them because they were, more or less "conventionally," lovable. So what should I do about it?--try to write about someone I'd dislike and be repelled by? (though that's not the same as not loving someone). I don't think so, not now anyway. In time, it may be a way of forgiving someone.

26 June 1957

(which sounds bloody pompous!) 28 August 1957

There ought to be a motorcycle in the story.

13 July 1957

(K)

Rosacoke: "I can't even sleep."

Wesley: "Why not?"

Rosacoke: "Because all I do is think."

Wesley: "What about?"

Rosacoke: "About all that time we've got to wait through."

Wesley: "You mean till the baby's born? Well, that ain't but \_\_\_\_\_ months off."

Rosacoke: "I mean until we die."

16 July 1957

was it good of him to have given his beauty to her?  
I think it was.

13 July 1957

Just with his body and from inside like a snake,  
flaming that black motorcycle from side to side,  
cutting in and out of the slow line of cars  
to get there first, staring due south through goggles  
to the church he could see already, and  
switching those corn rails in Wesley's face was  
Wesley's head, and laid against his back like  
sharp, spindly-legged bird on the  
shock-stim seat, was Rosacoke's head, his girl,  
who had asked him one "but" but the wind  
had blown into the wind and  
he had resisted now in humiliation with his  
hands on Wesley's hips for dear life and his  
white horse flown out behind her like a  
banner in defeat.

It was because Wesley was a motorcycle man  
now (he would be on his head) and wouldn't  
have thought he was in a car. It was  
the had taken the had intended taking  
him to the picnic that way, and when  
Miguel Garcia died and Rosacoke felt compelled  
to go to the funeral first, and she asked  
Wesley to please take her, he saw no  
reason to change to a car for a Negro  
funeral. Rosacoke had to get there and  
couldn't walk three miles in dust so she  
didn't argue. All riding like that she didn't  
see the last they passed through--not that it  
was new or strange. It was what she had passed  
through every day of her young years, except  
one summer day when she would leave



# Open Doors and Great Walls

## A Report from the Berlin 8 Open Access Conference

By Kevin L. Smith and Paolo Mangiafico

Last October, we had the pleasure of traveling to the National Library of Science in Beijing, China, where we each presented papers at the Berlin 8 Open Access Conference. The conference raised some eyebrows and created significant international buzz, largely because it was the first such event focused on open access to scientific and scholarly literature to be held in China. (The previous seven Berlin Conferences were all held in Europe, beginning, of course, in Berlin).

When we told people about our upcoming trip, we received several comments about the irony of holding an open access conference in China. China, after all, has a reputation for treating other people's intellectual property a little too openly, given its robust traffic in pirated entertainment products. But this was a serious conference focused on how scholars communicate the important results of their work, and it made perfect sense for China to host those discussions.

First, open access is an international trend that is revolutionizing the way scholarship, especially scientific scholarship, is shared and used by researchers. A steadily increasing number of publications throughout the world offer access to their research content for free, relying on a variety of publication and business models that can increase the impact of published research by making it much more available, even in developing countries. For similar reasons, many universities have adopted policies making the scholarship of their faculties available through local, regional,

The conference raised some eyebrows and created significant international buzz, largely because it was the first such event focused on open access to scientific and scholarly literature to be held in China.

or disciplinary repositories that allow anyone with Internet access to read these articles.

Duke University and the Libraries have been a leader in these trends, establishing an open access repository (DukeSpace) in 2006. In 2010 Duke's Academic Council approved an open access policy that applies to all scholarly articles written here, adding tremendously to the number of scholarly resources openly available in the DukeSpace repository. These efforts exemplify Duke's strategic emphases on globalization and knowledge in the service of society. The invitation to speak in Beijing was an acknowledgement of our leadership and one more step in Duke's growing involvement in China.

Another reason why it made sense to hold the Berlin 8 Conference in Beijing is that China has been working hard to be a player on the international scene in many ways. In recent years, the country has hosted large scholarly and business

Photos by  
Paolo Mangiafico





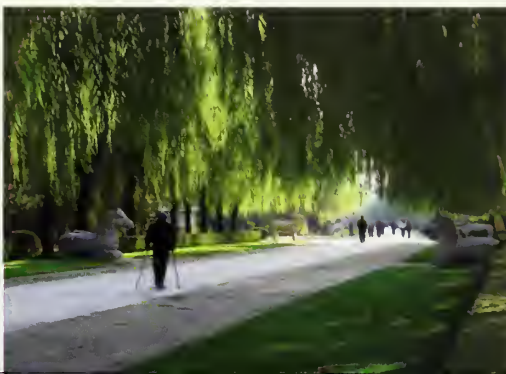
meetings, in addition to sporting events like the 2008 Olympics that get all the attention. During our six days in Beijing, we were impressed by the evidence of extremely rapid development. Streets once thronged with bicycles are now clogged with Audis. You can sense a desire to attract the world to China and help them grow their rapidly developing economy even faster.

Economic development, of course, is the major reason why the Chinese National Academy of Science was anxious to host this first Berlin Conference to take place outside Europe. There was a clear recognition from all the Chinese leaders who spoke to us that open access to scientific literature, with the increased opportunities for rapid productivity it

**You can sense a desire to attract the world to China and help them grow their rapidly developing economy even faster.**

offers, was a key element in the economic plans of the nation.

No one expressed this thirst for growth and economic prosperity better than the young tour guide who accompanied the speakers on a visit to the Great Wall. Her mother's generation, she told us, held Mao Zedong in great esteem because "he made us all equal." Her generation, however, respects Deng Xiaoping, "because he made us all rich."





Most of the speakers at the conference came from the United States and Europe, and most of our presentations were about policies, regulations, and technologies that supported open access in the U.S. and E.U. But the audience was almost wholly made up of Chinese researchers and students from nearby universities. Paolo's talk detailing a variety of open access initiatives at Duke became a touchstone for later conversations about how to manage open access development. Kevin spoke about the legal issues raised by various open access models, especially licensing issues, and engaged in many conversations about legal structures in the U.S., Europe, and the People's Republic of China.

Beijing turned out to be a perfect setting for this conference, as the sense of the city reflected the mood in the conference hall.

The conference left us (and we presume the other participants) energized about the possibilities and changing practices around the broader dissemination of scholarship. Beijing turned out to be a perfect setting for this conference, as the sense of the city reflected the mood in the conference hall—recognition of the traditions and history that brought us where we are, coupled with the desire to move more quickly to what's next. 

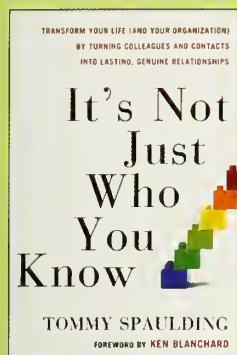
*Kevin L. Smith is the Scholarly Communications Officer for Duke University Libraries. Paolo Mangiafico is Duke's Director of Digital Information Strategy.*



# Meg's Picks

## New and Noteworthy Books for the Business-Minded Reader

Reviewed by Meg Trauner, Director of Ford Library at Duke's Fuqua School of Business



*It's Not Just Who You Know: Transform Your Life (and Your Organization) by Turning Colleagues into Lasting, Genuine Relationships*

By Tommy Spaulding  
(Broadway Books, 2010)

In this autobiographical self-help book, a popular kid with below-average grades and a learning disability grows up to become CEO of a nonprofit and a leader

in his community. Spaulding argues that relationships based on trust and respect lead to influence, which he uses to help other people. He encourages readers to make the world a better place by developing rich, meaningful relationships without regard for personal gain. Written in a conversational tone, this deeply personal book contains countless stories from Spaulding's personal and professional life.

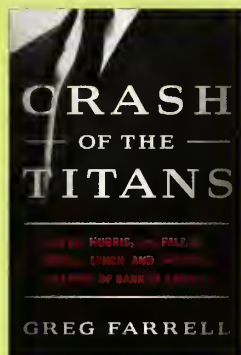


*Delivering Happiness: The Path to Profits, Passion, and Purpose*

By Tony Hsieh  
(Business Plus, 2010)

Part autobiography, part company history, part business advisory, *Delivering Happiness* traces the remarkable growth of the world's largest online shoe store. Author and CEO Tony Hsieh sold his first dot-com business for \$265 million

when he was only 24. His next start-up, Zappos, struggled to make payroll before becoming a huge success. Hsieh attributes that achievement to investing in three areas: customer service to build the brand, corporate culture and core values, and employee training and development. The book closes in 2009, the same year Fortune magazine named Zappos one of America's best companies to work for and Amazon.com acquired it for \$1.2 billion. Hsieh explains how he made that happen in this entertaining and easy read.



*Crash of the Titans: Greed, Hubris, the Fall of Merrill Lynch, and the Near-Collapse of Bank of America*

By Greg Farrell  
(Crown Business, 2010)

Engrossing and infuriating in equal measure, *Crash of the Titans* is the story of two troubled companies during the economic crisis of 2007-2009. On the surface, the book covers the collapse of Merrill

Lynch and its sale to Bank of America. But the real story is about the deeply flawed people whose failure to understand the risks they were taking caused their firms to founder. Author Greg Farrell, correspondent for the *Financial Times*, has written a riveting tale of arrogance, posturing, gamesmanship, and epic mismanagement.



*You Never Give Me Your Money: The Beatles After the Breakup*

By Peter Doggett  
(HarperCollins, 2009)

In 1967, at the height of their popularity, the Beatles owed £3 million in taxes to the U.K. That same year, they set up Apple Corps as a tax dodge. The Fab Four envisioned the holding company as a utopian business empire and set up their friends

with companies in music publishing, retailing, tailoring, and other ventures. Running parallel to this story is the Beatles' drama—petty jealousies, backbiting, sex, drugs, the Maharishi, and the subsequent financial disputes and litigation, all meticulously researched. Midway through, the weary reader thinks, "So break up already." But that's the point. The Beatles couldn't break up. Their business arrangements locked them into a continuing melodrama, like a dysfunctional family that couldn't divorce. Recommended for serious Beatles fans and those interested in the entertainment industry.

To read more of Meg's Picks, or to find out what's going on the Ford Library, follow the Ford Library blog at [blogs.fuqua.duke.edu/fordlibrary](http://blogs.fuqua.duke.edu/fordlibrary).

# Writer's Page

## Ida: A Sword Among Lions

*Winner of the John Hope Franklin Research Center Book Award  
sponsored by Duke University Libraries*

By Paula J. Giddings



Marion Etlinger

**Ida B. Wells** was in New York City when she heard the terrible news. Back home in Memphis, the office of her newspaper, the *Free Speech*, had been gutted; J. L. Fleming, her partner and co-owner, had been run out of the city upon the threat of being hanged and castrated; and a former owner of the paper, Reverend Taylor Nightingale, had been pistol-whipped and forced to recant the words of the May 1892 editorial that had detonated the violent response in Memphis. Ida learned that she herself had been threatened with lynching. She was receiving urgent telegrams telling her that whites were posted at the railway station waiting for her to return. Ida did not return. Going home would only mean more bloodshed, she decided, after hearing that black men had vowed to protect her.

The southern city had been in an unsettled state since March, when three black men, including a close friend of Wells's, had been lynched, and she had urged thousands of black Memphians to leave a city that would not give them justice. Her May editorial, published just before a long-planned trip East, was a response to another paper's assertion that the spate of recent lynchings in the South had been triggered by the increasing occurrences of rape perpetrated by black men upon white women. In her riposte, Wells challenged the charge, and insinuated that cries of rape often followed the discovery of consensual relationships between black men and white women. Wells's short editorial had been written hastily, but not without forethought. Since the Memphis murders, she had begun investigating lynchings by interviewing eyewitnesses and relatives of the victims, and had analyzed the *Chicago Tribune's* annual lynching statistics, which included the putative motives for them.

In June of 1892, Wells, now an exile, wrote a long exposé for the *New York Age*, a black weekly with a substantial white readership. Later published as a pamphlet, *Southern Horrors*, it was the first study of lynching and Wells's initial attempt to show how this particular form of racial violence said more about the cultural failings of the white South than of blacks; how not only race, but attitudes toward women and sexuality, instigated it; and that lynching represented the very heart, the Rosetta Stone, of America's troubled relationship with race. Wells believed that lynching was the central issue that defined blacks as the nation lurched toward the twentieth century, and one that demanded new strategies that included self-defense and civil disobedience. Her determination to follow the logic of lynching into the modern age also demanded that she, in advance of most of her peers, male and female, shed the confines of Victorian attitudes.

The origin of the term "lynching," according to James E. Cutler, author of *Lynch-Law* (1905), the first scholarly text on the subject, is attributed to Charles Lynch, a Virginia justice of the peace (and brother of the founder of Lynchburg). Lynch established informal, extra-legal citizen juries during the Revolutionary War years when official courts were few and traveling to them through British-occupied territories was perilous. The common

sentence for those found guilty—mostly horse thieves and Tories—was thirty-nine lashes with a whip. By the 1830s, when southern abolitionism reached its height, lynching was associated more with those who threatened the slave order. Following the Civil War, the practice became more murderous with the bloody struggle for power among northern federalists, Confederates, and newly enfranchised black men.

However, it wasn't until 1886, when increasing numbers of rural blacks migrated to southern cities, that the number of African Americans lynched exceeded that of whites: a trend that continued even as blacks became increasingly disenfranchised; had largely eschewed their political aspirations in favor of building institutions, acquiring wealth, and eliminating ignorance; and ex-Confederates had regained control of their state governments. Both Wells and Cutler cited what were surely conservative estimates by the *Chicago Tribune*, which reported that 728 persons were lynched between 1882 and 1891, the majority of them African American men. The statistics further showed that less than a third had been accused of rape, much less guilty of it. By the end of 1892, the year of the Memphis lynchings and Wells's forced exile, the annual number of lynchings reached a new peak of 241.

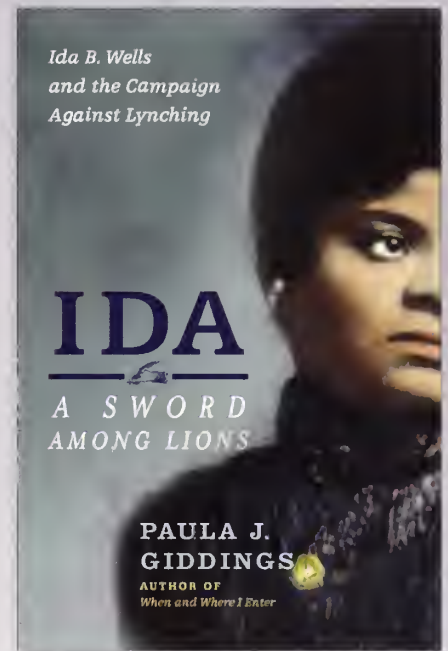


*Ida B. Wells was a biographer's dream*, I thought when I first began researching her life for my first book, *When and Where I Enter*, a history of black women's activism. Even before it was completed, Wells managed to inhabit my imagination, where she promptly began demanding a book of her own. "Fine," I said with the leisurely naïveté of a first-time biographer, who thought that the task would be demanding but not daunting. In addition to the research I had already done on African American women, I would familiarize myself with the historical contexts that informed Ida Wells's life from her birth in 1862 to slave parents in Holly Springs, Mississippi, to her death sixty-eight years later in Chicago. I would concentrate on the literature concerning lynching, particularly in the New South and seamlessly incorporate it into Wells's articles and her autobiography, *Crusade for Justice*. I knew that I would also benefit from the extraordinary scholarship on black women that has been published during the last several decades. But long before the task was completed, reality set in.

Copies of Wells's newspaper, the *Free Speech*, no longer exist; I would have to rely on quotes that appeared in other papers. Her autobiography, begun in 1928, fewer than three years before her death, was indispensable, yet there are important events missing from it and others are merely alluded to with little explanation. The invaluable text appears hurriedly written, much like her early antilynching editorial, but, in this instance, there was no time to flesh it out. In some ways it was as if Wells was daring someone else to fill in the blanks. 📖

Excerpted with permission from the publisher from *Ida: A Sword Among Lions* (HarperCollins/Amistad, 2008), winner of the inaugural John Hope Franklin Research Center Book Award. The award was presented by Duke University Libraries at the Atelier@Duke, celebrating the fifteenth anniversary of the John Hope Franklin Research Center, on February 25, 2011. For more information, visit [library.duke.edu/atelier](http://library.duke.edu/atelier).

*Paula J. Giddings is the Elizabeth A. Woodson 1922 Professor in Afro-American Studies at Smith College and the author of When and Where I Enter (1984) and In Search of Sisterhood (1988).*



Wells believed that lynching was the central issue that defined blacks as the nation lurched toward the twentieth century, and one that demanded new strategies that included self-defense and civil disobedience.



# A Room of Their Own

The plaque reads: “In Celebration of Friendship and 400 Fabulous Years,” followed by the names of eight women: Ann, Ruth, Cal, Betty Ann, Sandra, Katie, Dorothy, and Leslie.

You could easily miss it if you didn’t know it was there, way up on the top floor of Perkins Library, right next to a study carrel. The windows on that side of the building look out on rows of slate rooftops and the looming tower of Duke Chapel in the distance. It’s a great view—the kind of view people tend to think about when they think about Duke. Whoever studies in that carrel gets to enjoy that view all the time.

The eight women are all friends. They all graduated from Duke the same year, 1980. And according to Leslie Graves, who is only halfway kidding, “The library is probably the last place you would have found us all together back then.” But there they are. It’s funny how things change.

They weren’t always such a tight-knit group. They were friends, of course, sorority sisters, members of the same pledge class of Alpha Delta Pi. But after graduation, life took them in different directions. They would see each other at weddings, holidays, and other occasions now and then. But they lived in different places, started families, established careers, settled down.

Then in 1990, they met up again at their tenth Duke reunion. There was so much to catch up on—children, parents,

life after college—but so little time.

That’s when Leslie had an idea. She asked Dorothy, “If I invited a bunch of people to the beach, would you come?” Dorothy said she would. So did the others. That’s how the tradition got started.

“From the very beginning, we had a blast,” Leslie says about that first trip to the beach. “We talked and laughed non-stop. We were such a fun group.” So they decided to do it again the next year. And the year after that. And every year since then—22 years and counting. Each subsequent year was like a chapter in a long novel, says Leslie, as they took turns swapping stories and rehashing memories.

In 2008, the group decided to do something different. That was the year they would all be turning 50. It was a big year, and they decided to celebrate in style.

Leslie wanted to do something special to mark the occasion, but she wasn’t sure what. That summer before the big birthday gathering, she was at Duke to drop off her older daughter Ann for lacrosse camp. While she was on campus, she and her younger daughter Elizabeth dropped by Perkins Library. Tom Hadzor, the Libraries’ director of development, gave them a tour. “You wouldn’t think an

Friends for 30-plus years (left to right): Betty Ann Henderson Abblitt, Cal Love Jennison, Dorothy Addison Hutcheson, Katie Byrns McClendon, Sandra Hardin Mikush, Ann Miller Winston, Ruth Hazel Little, and Leslie Graves.

eleven-year-old would enjoy an hour-and-a-half-long tour of a library, but Elizabeth loved it,” Leslie says.

Tom pointed out a study carrel in the library that someone had recently named as a birthday present for a parent who loved Duke. That gave Leslie an idea about the beach group. Naming a study carrel only took a modest donation—not like naming a whole building or a scholarship. But it was something permanent at Duke, the place where they all met. Leslie liked the idea and thought her friends would, too.

“We all loved Duke, and we have more than 30 years of friendship that we treasure because of it,” she says.

Later that fall, when they met up at the beach, Leslie told the others what she’d done and gave them a photo of the plaque with their names on it. “It’s just a token of the friendship of these women I admire so much. It’s like our little secret at Duke,” she says. Everyone loved it.

Leslie likes to think that someday, some hard-working student will see that plaque and be reminded that Duke isn’t only about the work, but also about the friends you make along the way. Maybe it will even inspire that student to take a break from studying and go join some friends for a little fun, too. 

**To find out how you can name a study carrel in the Libraries, visit [library.duke.edu/support/give/carrel.html](http://library.duke.edu/support/give/carrel.html).**

# How to Make a Gift to the Duke University Libraries

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## Save the Date!

### **Friends of the Duke University Libraries Annual Dinner**

Wednesday, May 11, 2011

Reception: 6pm, Perkins Lobby and  
Biddle Rare Book Room

Dinner and Program: 7pm,  
von der Heyden Pavilion

Guest Speakers: Jacqueline  
Reid, director of the John W.  
Hartman Center for Sales,  
Advertising & Marketing History,  
and George Grody T'81, visiting  
associate professor in Markets &  
Management Studies.

See page 6 of this magazine for  
details.